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# MUSICAL AMERICA



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# MUSICAL AMERICA

## Adroit Singing In Falstaff Marks Los Angeles Opening

By ALBERT GOLDBERG

**LOS ANGELES**

**T**HE San Francisco Opera Company returned to Shrine Auditorium on Oct. 19 to open its twelfth annual season here with Verdi's *Falstaff*. The series of fourteen performances was sponsored by Greater Los Angeles Plans, Inc., which took over the responsibility assumed in previous years by the late L. E. Behymer. This is the progressive organization which brought the Metropolitan Opera to Los Angeles last spring, and which is sponsoring the promised new Los Angeles Opera House.

Falstaff was given an altogether brilliant performance, but not even the counter-attraction of the usual opening night turnout of celebrities served to fill the far corners of the theater to hear a unique masterpiece toward which the public has been consistently apathetic. Those who attended, however, were rewarded with a masterful reading of the bubbling score by William Steinberg, in which the orchestra played with fine virtuosity and the vocal ensembles came off with ease and lightness.

Salvatore Baccaloni had the title role, and while much of it lies uncomfortably high for his bass voice, he was to be commended for his resistance to the temptation to stoop to low comedy. Robert Weede's singing of Ford's monologue brought the greatest personal demonstration of the evening. The feminine roles were filled with uniform skill by Regina Resnik, Licia Albanese, Ebe Stignani, and Herta Glaz; and the other male parts were assigned to Max Lichtegg, who was a competent Fenton, John Garris, Alessio de Paolis, Lorenzo Alvary and Paul Guenter.

The first operatic appearance here of Ferruccio Tagliavini and the local debuts of Tito Gobbi and Italo Tajo accounted for the greatly amplified attendance at Donizetti's *The Elixir of Love* on Oct. 20. Everything went smoothly and agreeably until late in

*(Continued on page 14)*

# Philharmonic-Symphony Reveals \$109,190 Deficit

**A**N operating deficit of \$109,190 for the season of 1947-48 was announced by the Philharmonic-Symphony Society of New York, in a financial report presented by the treasurer, Lloyd G. Blair, at the annual meeting of the society on Oct. 19. In Mr. Blair's absence in England, the report was read by Ralph F. Colin, assistant treasurer. The cost of operation for the fiscal year ending May 31, 1948, was \$930,359. Total receipts were \$821,168, including a box-office intake of \$507,330 and an income of \$245,845 from broadcasting fees, phonograph record royalties, and special concessions.

The cost of maintaining the orchestra and presenting the concerts—including salaries of conductors and musicians, soloists' fees, premiums for



Polyna Stoska, with Eugene Ormandy conducting the Philadelphia Orchestra, is shown rehearsing for her home-coming appearance at the Worcester Festival

## Worcester Celebrates 89th Anniversary of Its Festival

*By* QUAINANCE EATON

**WORCESTER**

**A**LTHOUGH it seemed for a brief period that the Worcester Festival would have to proceed on a catch-as-catch-can basis because of the threatened demise of the Philadelphia Orchestra, the troubles were smoothed over in time to allow the 89th Festival to open on Oct. 25, with all scheduled participants on hand. The largest adult audience of the week gathered in Memorial Auditorium on the first night for the Concert of Familiar Music, which seems likely to become a tradition of this festival. The balcony of the little theatre behind the stage was opened to listeners for the only time. Attendance fell off on Tuesday—another festival tradition which the management would like to see flouted—to rise again on the final three evenings until, with the

4,000 children who crammed the hall for their concert Saturday morning, the total attendance was estimated at more than twenty thousand.

The orchestra itself, with its conductor, Eugene Ormandy, and his associate, Alexander Hilsberg, has become a top drawing card in the community in the five seasons it has played at the Worcester Festival. Its lustre remains, whether or not every soloist lives up to expectations, and whether or not the huge chorus, made up of four hundred singers from the city and nearby towns, distinguishes itself. Walter Howe, music director of the festival, and Arvid Anderson, associate choral director, work the year round to prepare this mammoth vocal body. For various reasons—partly ineptness of programming and partly mechanical difficulties with the sound system in the auditorium—the chorus was the least satisfactory element of this year's festival. Its performances almost invariably fell below its standard of other years.

Because the program pattern fell as it did, solo artists carried the burden of each concert. Worcester is never happier than when it has a chance to hear female singers or male pianists. Polyna Stoska, soprano, made a homecoming appearance on Artists' Night, tralto, was the soloist for the opening on Friday, and Jean Watson, contralto, Menahem Pressler, nineteen-year-old Palestinian, and Clifford Curzon, British pianist, played concertos—Mr. Pressler on Tuesday, and Mr. Curzon on Saturday. Jan Pearce, tenor, was Thursday night's soloist, and another tenor, Harold Haugh, sang in Kodaly's Psalmus Hungaricus. Marjorie Prescott, Worcester soprano, shared solo duties with Mr. Pearce on Thursday, singing in an excerpt from Honegger's King David. These two choral works were the only substantial ones in the week's list. The chorus seemed to sing in bits and pieces—

(Continued on page 15)

**Koussevitzky  
Fund Established  
By Boston Symphony**

**BOSTON**

**A**KOUSSEVITZKY Anniversary Fund of a quarter million dollars is to be established by the trustees of the Boston Symphony, in tribute to Serge Koussevitzky's leadership of the orchestra for 25 seasons. The fund will be used without restrictions "for cultural and educational development by the orchestra, and as a cushion against emergencies." Since it will be a revolving fund, any withdrawals from it are to be repaid as soon as practicable. The trustees describe the fund as "a prudent step in long term planning."

In a communication to the Friends of the Orchestra, Henry B. Cabot, president of the trustees, stated: "For 25 years our orchestra has been under the inspired directorship of Serge Koussevitzky. It is proper that we who enjoy the concerts of our orchestra and take pride in its continuing success should seize this occasion to record in tangible form our appreciation of Dr. Koussevitzky's magnificent contribution to the fame of our historic institution."

In a letter to Edward A. Taft, chairman of the fund, Mr. Koussevitzky, who resigns as music director of the orchestra at the end of the current season, said:

"You have asked how you and the devoted members of the Friends of the Orchestra can express to me in tangible form your 'appreciation and gratitude' on my 25th anniversary as conductor. Truly there is only one way in which I would wish you to do this—by a gift to the orchestra, a big gift.

"World conditions are so uncertain and conditions here are so unsettled that even such an institution as the Boston Symphony Orchestra, with all its maturity, fine traditions and high ideals, is vulnerable. Its permanence should be insured. You and the trustees will know best how this should be accomplished.

"I would consider it the finest of all personal tributes if my friends should take this occasion to give convincing proof that this splendid orchestra to which I have devoted my best efforts for nearly a quarter of a century shall never flounder or fall through lack of adequate financial support."

Headquarters of the Koussevitzky Fund are at Symphony Hall, Boston. Communications concerning the Fund should be sent to the chairman, Edward A. Taft, at that address.

### *Berlin Philharmonic Makes Post-War Tour of England*

**LONDON**

**T**HE Berlin Philharmonic returned to London on Nov. 3 for its first visit since the war. This tour of England is under the sponsorship of the European religious movement, Christian Action. Their first program, which was played in Empress Hall, was conducted by Wilhelm Furtwangler, with Myra Hess as soloist in Beethoven's Fourth Piano Concerto.



## Baltimore Programs By Three Orchestras

Stewart Conducts Symphony  
Opening—Three Concerts by  
Visiting Groups

BALTIMORE.—The Baltimore Symphony, Reginald Stewart, conductor, opened its season on Oct. 13, in the Lyric Theatre. The program consisted of the Bach-Weiner Toccata, Adagio and Fugue in C major; the first Baltimore performance of Vaughan Williams' Sixth Symphony; and the Brahms Violin Concerto, with Joseph Szigeti as soloist. The beginning of the new season found the orchestra in much stronger condition than last year, through the addition of some excellent first-chair men and the development of a particularly good cello section.

The orchestra gave one of the best performances in its history in the Vaughan Williams symphony, which was well paced, exciting, and virile. Mr. Stewart and the players projected with great success the constantly shifting instrumental colors and the treacherous fugal passages of the work.

In the first Sunday evening concert, on Oct. 24, in the series subsidized by the City of Baltimore, Mr. Stewart served as both conductor and pianist in a Bach-Chopin program. The Bach works presented were the Second Brandenburg Concerto, Holst's transcription of the Fugue à la Gigue, and Walton's arrangements for the ballet suite, The Wise Virgins. The orchestra's sole Chopin contribution was the Glazounoff transcription of various piano pieces, Chopiniana. Mr. Stewart played a group of piano solos—the Nocturne in F major and two Etudes, Op. 25, Nos. 1 and 2. At the last moment, the Shostakovich-Cooke United Nations on the March was added in observance of United Nations Day.

Seymour Lipkin, pianist, made his first Baltimore appearance in the second Wednesday night orchestra concert, on Oct. 27, playing Rachmaninoff's Rhapsody on a Theme of Paganini in dazzling fashion, giving one of the best performances of the work Baltimore has heard since Rachmaninoff himself gave the world premiere here in 1934. The concert found the orchestra playing in good form, and from the opening Dvorak Carnival Overture, through the first local performance of Peter Mennin's Fantasia for Strings, to the concluding Franck Symphony, the evening was memorable.

The National Symphony, Hans Kindler, conductor, opened its Baltimore season with a concert of no more than average merit at the Lyric Theatre on Oct. 12. Fritz Kreisler was soloist in the Mendelssohn Violin Concerto, and the orchestra played a Purcell suite, Sibelius' First Symphony, Rüssager's Qarrtsiluni, and Bartók's Three Rumanian Dances. On Oct. 26, Mr. Kindler and the National Symphony returned to play an all-Czech program, including Smetana's Bartered Bride Overture, Dvorak's New World Symphony, and Weinberger's Czech Rhapsody. Rudolf Firkusny, pianist, joined with the orchestra in a spectacular performance of Bohuslav Martinu's Concerto No. 2. Mr. Martinu, now a member of the Peabody Conservatory of Music faculty, shared the ovation with Mr. Firkusny.

The Philadelphia Orchestra, Eugene Ormandy, conductor, opened its local season on Oct. 20, at the Lyric Theatre, playing with its usual superb tone, a program containing the Bach Prelude and Fugue in F minor, Sibelius' Fifth Symphony, the suite from Bartók's The Miraculous Mandarin, and a suite from Strauss' Der Rosenkavalier.

GEORGE KENT BELLAWS

## Schwieger Leads Kansas City Opening

New Philharmonic Conductor  
Has Successful Debut—Recital  
Calendar Well Filled

KANSAS CITY, MO.—Hans Schwieger, the new conductor of the Kansas City Philharmonic, made his debut in Music Hall on Oct. 19 and 20. Mr. Schwieger immediately established himself as a leader of sterling musical qualifications. After comparatively few rehearsals, the tone quality of the orchestra was good, and Brahms' Second Symphony was projected with excellent effect. Other compositions in the opening program were Weber's Overture to Euryanthe; the First Sequence of Waltzes from Der Rosenkavalier (1946), a concert piece composed by Strauss upon the opera's waltz themes, and not the usual Rosenkavalier potpourri; and Wolf's Italian Serenade, transcribed for strings by Mr. Schwieger, and heard for the first time in Kansas City. Liszt's Les Préludes completed the list, but the audience had the final say with applause which must have convinced Mr. Schwieger of its unqualified approval. The entire program was broadcast, as will be the rest of the season's concerts, over the Mutual network. The sponsor for the broadcast is the Kansas City Southern Railroad. R. H. Wangerin, manager of the orchestra, was commentator, and Dale M. Thompson, president of the Philharmonic Association, introduced Mr. Schwieger.

Twenty thousand people heard the orchestra under Mr. Schwieger's leadership in the Arena of the Municipal Auditorium on Oct. 22 and 23, the fifth annual event of the kind sponsored by the Katz Drug Company. At these free concerts the soloists were Nan Merriman, mezzo-soprano and Morton Downey, Irish tenor. The symphonic program was of a popular character.

Ruth Seufert inaugurated her concert series in Music Hall on Oct. 15, with the Robert Shaw Chorale. Mr. Shaw conducted a choral clinic at Junior College in the afternoon.

Eileen Farrell, soprano, opened the Junior College Concert and Lecture course, at the College Auditorium on Oct. 13. Nathan Price was at the piano. Miles Blim manages the course.

The London String Quartet began the University of Kansas City String Quartet Series at Liberal Arts Auditorium on Oct. 17, playing two Beethoven quartets, Op. 130 and Op. 132. Several hundred were unable to attend because of limited capacity of the hall.

Wiktor Labunski, director of the Conservatory of Kansas City, was presented at Atkins Auditorium, Oct. 5, by the Sigma Alpha Iota sorority in a program of works by Liszt, Schumann, Scriabin and Chopin.

BLANCHE LEDERMAN

## Knoxville Symphony To Embark on 14th Year

KNOXVILLE, TENN.—The Knoxville Symphony, David Van Vactor, conductor, will offer a subscription series of five concerts during its fourteenth season, Ralph W. Frost, president, has announced. Soloists will appear on four of the concerts. Albert Spalding, violinist, contributed the Mendelssohn Concerto on the opening program, Oct. 19. Johana Harris and Roy Harris will appear on Dec. 7, with Mr. Harris conducting and Mrs. Harris playing her husband's Piano Concerto in A minor. Alfred Schmied, pianist, will play the Schumann A minor Concerto on Feb. 1, and Raya Garbousova, cellist, will play the Haydn Concerto on April 26. On the March 16 program, the University of Tennessee Chorus will assist, singing Mr. Van Vactor's Credo and the Bruckner Te Deum.



Greenhaus

## NEW OFFICERS OF COLUMBIA ARTISTS MANAGEMENT

From the left: Lawrence Evans, chief executive vice-president; Ward French, chairman of the board, and Frederick Schang, president

New officers of Columbia Artists Management, as announced in the last issue, have been appointed and are now functioning. Frederick Schang, president, and Lawrence Evans, chief executive vice-president, devote themselves to policy on artist relations, and Ward French, chairman of the board, is concerned chiefly with policy on fiscal and administrative matters.

Mr. Schang declared that the Columbia credo would be three-fold: to promote the careers of its artists by increasing the field of their activities; to safeguard salaries and pensions of its employees by careful budget control, and to co-operate with organizations and individuals in the presentation of music and allied arts for the enjoyment and education of the public.

## Two Schuman Works Conducted by Monteux

CHICAGO.—Pierre Monteux, in his second week as guest conductor, employed a bit of whimsy in planning the program for the Chicago Symphony's Oct. 14 and 15 concerts, offering works by two composers whose surnames sound the same. Robert Schumann's Rhenish Symphony and Manfred Overture were dashed off with bouncing vigor. William Schuman's American Festival Overture was followed by a dynamic first Chicago performance of the American composer's Third Symphony. A strong, substantial work, it made a striking impression. Particularly attractive was the clear, expertly written fugue section, which the orchestra played with adroit skill. Mr. Schuman was present to acknowledge the audience's cordial applause.

On Oct. 21 and 22, Mr. Monteux presented the Third Symphony of Willem Pijper, the Dutch composer who died last March. Though it was written 22 years ago, the symphony had never been heard here before. The conductor, to whom it is dedicated, interpreted it with loving care. Another contemporary work in this program was the set of Five Symphonic Etudes Based on the American Folk Song, El-A-Noy, by Florian Mueller, first oboist of the orchestra. The concert opened with a clear, serene reading of Beethoven's Second Symphony and closed with Strauss' Death and Transfiguration, in which the exalted aspects of the tone poem were emphasized more than its mood of terror.

Eight new players have been added to the orchestra this season: Theodore Silavin, Perry Crafton and Frank Fiarone, violins; Donald Evans, viola; David Greenbaum, cello; Laurence Stooking, oboe; Milan Yancich, horn, and Adolph Herseht, principal trumpet. Arnold Horween has been elected to replace the late Charles B. Goodspeed as a trustee of the Orchestral Association, governing board of the orchestra; and Eric Oldberg has been elected a vice-president.

RUTH BARRY

## St. Louis Symphony Opens Concert Season

ST. LOUIS.—A large audience attended the opening concerts of the 69th season of the St. Louis Symphony in Kiel Opera House on Oct. 15 and 16. Vladimir Golschmann's purely orchestral program contained favorites that were appreciatively received. The orchestra, with few replacements this fall, showed the skilled training given by the conductor. The program contained Weber's Overture to Oberon; Tchaikovsky's Fifth Symphony; Gershwin's An American in Paris; Sibelius' The Swan of Tuonela, with the English horn solo well executed by Walter Kessler, a new member of the orchestra; and, at the close, one of Mr. Golschmann's finest interpretations—Ravel's Second Suite from Daphnis and Chloe.

Harald Kreutzberg, assisted by Frederick Wilckens at the piano, appeared in a solo dance program as the first offering of the Principia Concert and Lecture Course in Howard Hall on Oct. 22.

HERBERT W. COST

## Albuquerque Premieres Schönberg Composition

ALBUQUERQUE, N. M.—At the Nov. 4 concert of the Albuquerque Civic Symphony, Kurt Frederick, permanent conductor of the orchestra, presented the premiere of Arnold Schönberg's A Survivor of Warsaw. The new work is scored for orchestra, narrator, and male chorus, and is a portrayal of life in a concentration camp. It ends with the prisoners chanting, as a song of triumph, a long-forgotten Hebrew prayer, while they are marched to the gas chamber for execution.

Mr. Frederick obtained permission to present the work last spring, and the parts had to be copied by hand from the original manuscript score. In the Albuquerque presentation, the narrator's part was taken by Sherman Smith, of the University of New Mexico faculty, and the chorus was prepared and directed by Edgle Firlie.



# AIDA AT CITY CENTER

By HERBERT F. PEYSER

**E**VEN bearing in mind works as exacting and as rich in special problems as Pelléas, Salomé, The Marriage of Figaro, and Don Giovanni, the production of Aida, brought forward on Oct. 28, was in certain ways the boldest enterprise of the New York City Opera Company. Of course, Verdi's spectacular masterpiece has numberless times enjoyed the attention of organizations ill equipped to do anything like justice to its scenic or musical demands. Yet just because the people at the City Center have exhibited the ambitions they have manifested repeatedly, one questioned how they would meet the challenges of Aida. For this opera is, above all else, spacious. And the City Center lends itself to intimacies rather than to heavy sonorities, glitter, movement, massive throngs, and heroic theatrical designs. On this shallow stage how could these problems be handled?

In some respects, the company managed them very ingeniously. Sometimes they did so at a cost; for it

when he prepared the second act of Die Meistersinger for the limited stage of the former Salzburg Festival Theatre).

The stage business devised by Mr. Komisarjevsky, however, is quite as wilful, far-fetched and capricious as it was in Pelléas. It is the grossest kind of example of stage direction which springs from a stage manager's determination to show how much better he knows the opera than the composer himself. By all manner of quibbles and hair splittings, Mr. Komisarjevsky undertakes to rationalize his departures, till he has made of Aida something that never was on land or sea.

He begins even before the action of the opera gets under way, raising the curtain when the prelude is less than half over to show a ceremonial in the temple of Phtha and the entry of Rhadames—an effect that has not the slightest relation to the music of the vaporous prelude. A particularly flamboyant sample of the same kind of wilfulness occurs in the fourth act, where the trial of Rhadames takes place in full view of the spectator,



The setting by H. A. Condell for the Temple Scene in the City Center Aida

beautiful in O Patria Mia and other portions of the Nile scene, and in the final duet of the last act (save for one tone that, most regrettably, cracked). Lower in the scale, the voice was small and deficient in resonance.

It was a deplorable error of stage direction to place Miss Williams in a remote position in the triumph scene, where her voice, which should dominate the sonorous ensembles, was almost inaudible. Dramatically she hardly filled the specifications of an Aida. Suzy Morris, attempting Amneris for the first time, asked the indulgence of the hearer because she had not yet recovered from her recent illness. Actually, Miss Morris had little need to apologize, for her vocal condition was singularly good. It cannot be denied, however, that she is still a rather undeveloped daughter of Pharaoh, for her impersonation is as yet tentative, colorless and deficient in format. Frances Bible delivered the exotic measures of the Priestess smoothly, though she was unfavorably placed from an acoustical standpoint, and sounded much too loud.

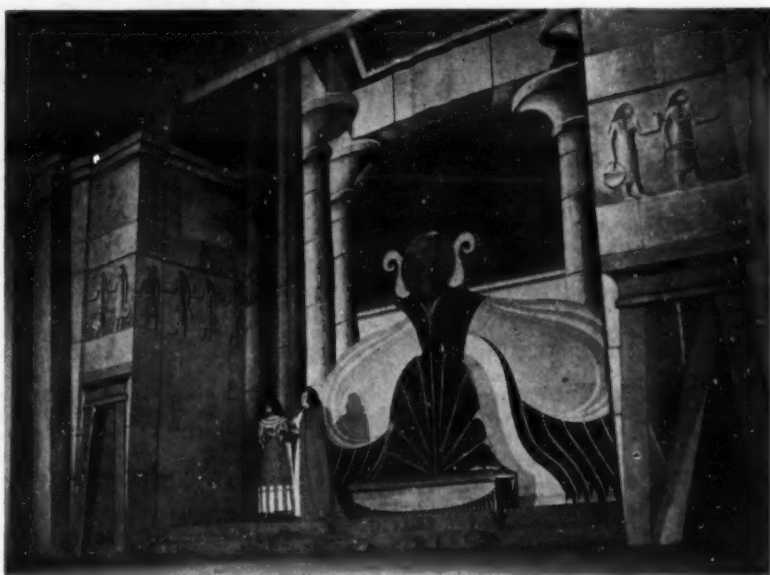
Ramon Vinay, the Rhadames, was a stolid stage figure, and shouted his music louder and louder as the evening advanced. Under the circumstances it would doubtless have been futile to expect him to attempt the B flat at the end of Celeste Aida in the pianissimo Verdi asked for. Lawrence Winters, who comes to opera from the operetta stage, made his City Center debut as Amonasro. He furnished a

rather featureless embodiment and displayed a voice that was, in the main, rather light and wanting in substance for the role. Oscar Natzka's sonorous voice and orotund delivery made him a Ramfis who was indisputably an ornament to the performance. James Pease brought real distinction to the brief measures of the King, and Edwin Dunning made more than is usual with the role of the Messenger.

The triumph scene was something of a masterpiece of evasion. One missed a number of familiar features—there were no horses; there was no triumphal chariot for Rhadames, no brass band on the stage, which would have had no room for it, anyway. (The long trumpets were placed aloft, on a balcony high above the entrance for notables, warriors and Ethiopian prisoners.) The ballet wore garish costumes, but Verdi's little blackamoors were nowhere in evidence.

The opera was given in what the program claimed were three acts. Actually, this was not as revolutionary a departure as one might have feared. The first scene took place in the Temple of Phtha, the curtain falling after the Ritorna Vincitor and rising again after a brief pause. A somewhat shorter intermission occurred after the consecration scene and again after the scene in Amneris' chamber. There were only two intermissions, one after the triumph scene, and the other after the Nile scene. The two scenes of the final act were played in one, with a scrim curtain lighted to show the interior of the tomb.

(Other opera reviews on page 30)



Amneris' bed-chamber in the New York City Opera Company production of Aida

must be confessed that the performance created more problems than it solved. These were the prices to be paid for numerous, and sometimes wholly arbitrary and indefensible, departures from Verdi's directions. Yet the representation, for all its musical flaws and gross errors of style, manifested a singular vitality and spirit. It communicated itself to the big audience, which reacted instantly and with fire. The applause punctuating almost every episode throughout the evening could have left nobody in doubt that the City Center's new Aida—however purists might bridle at many of its aspects—was an incontestable popular success.

The opera was staged by Theodore Komisarjevsky, who must be praised for his handling of crowds on a small stage; the scenery and costumes were designed by H. A. Condell. The costumes were often cheap in their gaudy colors and tawdry effects (the flowers strewn in the path of the victorious Rhadames were particularly atrocious). The settings, designed to serve a special purpose, were occasionally striking in a sort of monumental way, and the Nile scene, if conventional, had a romantically suggestive quality. Much of the scenery was built with the idea of mitigating the shallowness of the City Center stage by utilizing height for want of depth (a sensible and wholly legitimate procedure employed by Kautsky

with Amneris displaying her rage and passionate grief only a few feet away. Then, after the priestly sentence has been pronounced, the warrior is immediately dropped into his air-tight tomb. And these are only two examples of what Mr. Komisarjevsky calls "a happier blend of the spectacular with the dramatic action of the opera and Verdi's great scoring." A perusal of Verdi's letters might be recommended to this régisseur for an idea of the composer's reaction to innovations which fly in the face of his explicit prescriptions.

The performance suffered from a conception of the score, at the hands of Laszlo Halasz, which was largely devoid of flexibility and, in the main, much too fast of pace. Only intermittently did the music achieve anything like a grace of line or a fluidity of phrasing, and this deficiency, together with the rapidity of tempo, gave the music a rigid character wholly out of keeping with Verdi's Italianate and sumptuous phraseology. Not till the beginning of the second act did Mr. Halasz relax a little and allow the music to capture some of its expected fluency; and, even then, he did not manage to maintain this mood for long.

The title role was sung for the first time here by Camilla Williams. Vocally Miss Williams was singularly uneven; her top tones—by much the best features of her voice—sounded



The set for the Judgment Scene, with Amneris at the entrance to the crypt



# OFFENBACH'S ORPHEUS OPENS BERLIN SEASON

By H. H. STUCKENSCHMIDT

BERLIN

WALTER FELSENSTEIN, intendant of Berlin's newest opera house, the Komische Oper, which, with Soviet permission, is playing at the former Metropole Theatre, opened the season at the end of August with Offenbach's *Orpheus in the Underworld*. He has staged this operatic farce according to the 1858 version, without overture and with the rather over-emphasized figure of Public Opinion. He has, however, made some cuts and employed a new German translation. The opening scene is carried out wholly in cabaret style, a sort of "mythological ragout," with ironically classic décors. The overall style of the production, which oscillates between farce and opéra-comique, first became fully clear in the succeeding Olympus scene. This episode is a superb heaven of Offenbachian idlers—well-fed immortals, nourished on nectar and ambrosia—over whom Aribert Wäscher, as Jupiter, presides, soaring in a great swing. The can-can in this scene becomes the climax of the evening. But the softer nuances of the third scene (in which the servant, Styx, sings his song about the Prince of Arcady) and the dashing insolence of the finale are carried out with great success. In the performance as a whole, stage direction and music co-operate with a precision and an artistic instinct one rarely encounters on the operatic stage. The brilliant coloratura soprano, Elfriede Trötschel, from the Dresden State Opera, alternates in the part of Eurydice with the charming soubrette, Annemarie Jürgens. Among those in smaller roles, Gudrun Wüstemann is striking as Diana. Leo Spies, a musician of temperament, experience and real theatre sense, conducts.

THREE weeks after the *Orpheus* premiere, the Komische Oper gave Donizetti's *Don Pasquale*, in modern costume, as its second offering. This performance was also theatrically charming. Dr. Bruno Heyn, guest regisseur from Darmstadt, showed himself to be intelligent and imaginative. But *Don Pasquale* cannot be successful through stage direction alone. It was written for virtuoso singers, and these were lacking. Willy Sahler sings the title role with bravura vocalism and an almost Italian brio, but the Norina of Ursula Richter cannot stand comparison with the great singers who have sung the part. Her soprano voice is bright, pretty in timbre, and flexible, but it is not well equalized in the upper register. As Malatesta, Herbert Brauer avoids the buffo manner rather too anxiously. Joachim Stein sings Ernesto in a brittle falsetto. Carl Mathieu Lange (likewise a guest from Darmstadt) occupies the conductor's post; he has prepared the opera neatly, and the orchestra carries out his wishes with good will.

The Städtische Oper presented a matinee of works by Boris Blacher, whose original gifts always provoke lively discussion. The chamber opera, *Die Flut*, first produced in Dresden in 1947, is a psychological study comparable to the plays of George Kaiser. Heinz von Cramer, a young Berlin poet, wrote the book. Four shipwrecked persons are suddenly threatened with mortal dangers. Only one of them, a young fisherman, preserves his best human qualities. The Banker sings of the rising and falling stock market; the Young Man murders him for his money; the Girl vacillates uncertainly from one to the other but, in the end, runs after wealth. Blacher has a mixed chorus comment on the action, and these *a cappella* moments



Otto Klemperer

are as clear and economical as the ensembles, the two fine love duets and the dramatically animated quartet. Songs à la Kurt Weill and syncopations and changes of rhythm à la Stravinsky enliven the style of the work, which melodically reveals a tendency toward Italian cantabile. The performance was conventional and inadequately prepared; among the singers only Hans Heinz Nissen, as the Fisherman, offered a mature and convincing impersonation. The ballet, *Harlequinade*, which followed, was more effective. Its merry, inexact content was set forth by a number of brilliant solo dancers. Jens Keith was the choreographer. The outstanding soloists were the impassioned Liselotte Köster, the lyrically graceful Margo Ufer, the capricious Maria Litto, the elastic Jockel Stahl, and the spirited Gabor Orban. Robert Heger conducted both works with discretion and elegance.

In the concert field, a great success

was achieved by Otto Klemperer, who conducted Mahler's Second Symphony on three successive evenings. The performances, by the Berlin Philharmonic and the choir of St. Hedwig's Cathedral (with Elisabeth Grümmer, soprano, and Lore Fischer, contralto, as soloists), took place in the hall of the Berlin Radio. The music was infused with a passionate tension and emotional force such as only Klemperer (on his best days) exhibits. For every admirer of Mahler's music it was pure perfection, a religious conjunction of musical elements. Mr. Klemperer is scheduled to return the following month, to restudy *Carmen* at Felsenstein's Komische Oper, and later—in February—to restage *Ariadne auf Naxos* and *Pelléas et Mélisande* at the State Opera.

The Philharmonic began its season with two concerts under Sergiu Celibidache, who has returned from England with some regrettably bad habits. His movements have become so grotesquely distorted that he looks like a dancing dervish. He presented Hindemith's *Mathis der Maler* and Stravinsky's *Violin Concerto*, which was played in virtuoso fashion by Rudolf Schulz. The biggest public success was achieved by three dances from Aram Khachaturian's ballet, *Gayne*, effective but shallow music in the tradition of Borodin's *Polovtze Dances*. A feeble performance of Dvorak's *Cello Concerto* was given by the Philharmonic's new solo cellist, Wilhelm Posegga.

In a highly cultivated, technically brilliant performance of Ravel's *Piano Concerto*, the Yugoslav pianist, Branka Musulin, enjoyed an exceptional success at the State Opera. If Johannes Schüler had brought to it more of a French spirit, the work itself might have achieved a better effect. His main accomplishment of the evening was Bruckner's Seventh Symphony, admirably performed by the State Orchestra. The concert began with the two *Studies for Orchestra*, by the former Busoni pupil, Vladimir Vogel (now living in Switzer-

land), whose *Ritmica Funebra* once more created a strong impression.

During the summer, England sent a cultural mission to Berlin to present an Elizabethan Cultural Festival. Across the lawns of the Grünewald Schloss the four-voiced songs resounded, as the Cambridge Madrigal Society, under the zealous and precise leadership of Boris Ord, sang such sixteenth and seventeenth-century works as Byrd's *Ave Verum Corpus*, and madrigals by Gibbons, Morley, Tompkins, Weekes, and Dowland. A special pleasure was the English Consort of Viols—a Trio whose members (Margaret and Robert Donington, and Desmond Dupré) undertook to revivify seldom played music of the seventeenth century on gambas and viols. Mr. Donington, the 41-year-old leader of the ensemble, is a pupil and biographer of Arnold Dolmetsch. A *Fugato* for three viols, attributed to Henry VIII; *Variations over a Ground Bass*, by Christopher Simpson; *Pavane*, by Thomas Lupo; and folk song arrangements by Mr. Donington were performed, and all the charm of this Renaissance music was captured in the nasal and archaic colors of the six stringed instruments.

On his 70th birthday, Fritz Soot, former tenor of the State Opera, attracted a large number of his friends to a *Lieder* program whose offerings included a number of Hugo Wolf's finest lyrics.

On the whole, we anticipate the Berlin winter season with pessimism. The catastrophic lack of coal, resulting from the blockade of the city, can scarcely be relieved even by the air lift. The concert halls will not be heated, and Berlin's musical life will inevitably be reduced to a minimum during the cold months. Moreover, the money shortage, which has unfavorably influenced attendance at theatres and concerts since the currency reform, will conspire with the lack of heat to confront artists and managements with the most difficult winter German musical life has endured in many decades.

## Austrian Music: Art in Transition

By H. A. FIECHTNER

VIENNA

WHEN modern Austrian music is mentioned, most people think, almost automatically, of Arnold Schönberg and his circle. The significance of the movement fostered by Schönberg is unquestioned, and its influence is still apparent in Viennese musical life, but there are other currents which merit more attention than they ordinarily receive, currents which have brought to the surface many important young talents.

The bridge between the older, more traditional composers and the men who work in newer forms was Franz Schmidt, who died in 1939. Besides numerous chamber works, he wrote four symphonies and a powerful oratorio setting of the *Apocalypse*, which was performed during the 1948 season and aroused much discussion. Of particular interest in this work are the great choruses which rise like mighty pillars between the organ interludes which Schmidt substituted for orchestral intermezzi. The solo and choral parts are accompanied by a highly dramatic score for full orchestra. In the performance last season, the Vienna Symphony, under Anton Heiler, was joined by the State Opera chorus, the chamber choir of the Akademie, and a number of excellent soloists.

Raimund Weissensteiner, a pupil of Schmidt, is a priest and at the same time a composer. He has produced, in addition to choral and smaller orchestral pieces, six full-scale symphonic works. Shortly after the liberation of Vienna, his *Songs of a Prisoner*, for soprano and orchestra, was the object of considerable attention. The work was conceived in prison, where Weissensteiner was held for pacifist tendencies adjudged hostile to the state. The Christian-Catholic content of Weissensteiner's works is reminiscent of Anton Bruckner, and for all his modernism, his symphonic style has much in common with Bruckner's. During the past season a program conducted by him and devoted to his works was given, including a hymn based on Anselm of Canterbury's *O nun Liebe Du*; his Fifth Symphony, a masterly work of impressionistic style; and *Sixteen Variations on a Gregorian Choral*, marked by the ascetic personality of the composer, and by his devotion to the Church.

Maria Hofer, a Tyrolean, is another member of this circle of younger composers. The influence of French impressionism is more evident in her work than in Weissensteiner's, although it is imperfectly assimilated and is not ideally suited to convey the transcendental experience of human suffering with which she deals.

Like Weissensteiner, she was imprisoned for her devotion to the church, and her *Dance of Death*, scored for orchestra, grew out of her prison experiences. This work was performed last season by the Tonkünstler Orchestra, under the Salzburg conductor, Robert Wagner.

Wilhelm Hübner, a pupil of Joseph Marx, had three tone poems performed during the past season by the Vienna Symphony, conducted by Herbert Häfner. *Klage um Pan* is a mood picture in the style of Debussy's *Afternoon of a Faun*, but is less interesting. Behind the innocent title *Phantasie Viennoise* there is a sombre, expressionistic picture of Vienna today—its hunger, its bomb craters and its ruins. *L'Ultima Battaglia* made the strongest impression. It too grew out of the personal experience of the young composer, who fought at Stalingrad; march rhythms growing into a chorale are reminiscent of Shostakovich's *Leningrad Symphony*. In his need to give expression to powerful emotions, Hübner has allowed instrumental effects to replace melodic ideas, but it would be wrong to judge such music by purely artistic standards. It is the significant duty of the artist to find means of expression for his deepest feelings, even if he cannot express them with the fullness of mastery.



# VIENNA:

## Opera Rises From Ashes

By JOSEPH BRAUNSTEIN

PROBABLY no one who heard or participated in the performance of *Götterdämmerung* given at the Vienna State Opera on June 30, 1944, imagined as he left the theatre that the final D flat chord was to be "das Ende." To be sure, the growing difficulties of the German military situation that year were not without influence on the Viennese opera, and many members of the establishment were called into service soon afterwards. The following season the house remained closed. A special festival performance, however, was announced for young people on March 13, 1945, and settings were brought to the house on the Ring Strasse from a depot about two miles distant.

The day before the scheduled performance, Vienna was subjected to a heavy air raid. Five bombs hit the opera house. Two fell on the back part of the stage edifice, one striking the stage close to the left proscenium box, the other exploding above the right proscenium box. Still another devastated the left part of the building on the Operngasse, cracking it open to the extent of about 120 square yards. Three bombs burst on the street, causing considerable further damage. One of the bombs that struck the stage started a fire, which quickly spread to the wooden substructure and the scenery which was in place for the performance the next day.

Since the iron fire curtain had been smashed, the flames were able to creep quickly into the auditorium and spread to other parts of the building. To be sure, the sprinkler

system began to function, but the reservoirs were exhausted in short order. Although the building had a hydrant net with 86 outlets, the Viennese water system had been too badly damaged to provide the necessary water pressure. The badly depleted fire brigade, whose once seasoned crew now consisted of young and inexperienced men, was dispersed over the city, where many other fires were raging, and was unable to bring the conflagration under control.

Although the bombardment had disrupted all means of communication, news of the fire at the Opera spread quickly through the city almost as soon as the all clear signal was given. The cry, "The Opera is burning!" was the first sound people heard when they left the air raid shelters, and they could see dense smoke in the direction of the Opera. The immediate neighborhood was, of course, sealed off. But an eye-witness who observed the tragedy from a point of vantage only about 250 yards distant recalls that "many people stood and

cried." The "magic fire" which had fascinated Viennese opera goers through two generations had now become a cruel reality!

The fire lasted all night. The roof of both stage and auditorium fell. In the morning many Viennese, unable to suppress their emotions, gazed woefully at the smoking ruins of one of the world's most beautiful opera houses. Members of the theatre personnel gathered with the hope of salvaging any properties, files, music and instruments that might have escaped destruction. But investigation of the ruins revealed the impossibility of entering either the stage or the auditorium, through the wilderness of twisted girders, spans and impenetrable debris.

After the liberation, life in Vienna was almost paralyzed. Without food, water, gas, electricity or means of transportation, it was impossible at first to clear away the ruins of the opera house. In May, 1945, however, a very modest beginning was made. The Soviet army placed two million schillings

and some building material at the disposal of the Viennese. American and British bulldozers, steam shovels and trucks participated in the job of clearing and safeguarding the building against further deterioration. In 1946, 150 carloads of scrap-iron and an equal amount of other debris were removed. The amount would have filled a train stretching from the Empire State Building to 58th Street.

Today, the work of reconstruction is progressing. Sculptors are at work, and the restoration of paintings and murals is under way; architects have submitted blueprints for rebuilding the stage and the auditorium. The administration of the state theatres has made no final decision except that the structure will remain outwardly as it was before the catastrophe and that there will be no material change in the auditorium. At this stage of the undertaking, the authorities decline to predict how long it will take to complete the difficult undertaking, which depends on circumstances beyond their control.



AFTER THE BOMBERS CAME



REBUILDING BEGINS



BEFORE THE BOMBS FELL



"Very often, however, staying awake isn't really necessary."

# A Composer Looks at Critics

By WILLIAM SCHUMAN



"The music critic rides the fissure between the composer and his audience."

(The drawings by Les Allen originally accompanied Alfred Frankenstein's article in the February, 1948, issue.)

"NO doubt there are theater fans who go to see Maurice Evans or Katharine Cornell because they are Evans and Cornell, but afterwards they will at least be able to tell you that they have seen their idols in Man and Superman or Antony and Cleopatra; there are, however, an astonishing number of "music lovers" who will go to hear Toscanini and within an hour afterward will not be able to inform you of what his program consisted.

"The music business is organized around this excessive exploitation of the star performer and around this indifference to music itself. And so it happens that musical criticism, under ordinary circumstances, and especially outside New York, is a rather repetitious kind of job, the influence of which can be measured only in vague, long-range terms, if it has any influence at all. Its principal problem is to try and find some different adjectives for this year's repetition of last year's identical performance of the same works by the same people—and to stay awake. Very often, however, staying awake isn't really necessary.

"Ideally speaking, musical criticism is not like that at all. Dr. Max Graf, in his book called *Critic and Composer*, points out that musical criticism came into existence at the point where the composer and his audience began to part company; in other words, at that moment in history when creative expression in music started to outrun the public capacity of its immediate acceptance. Dr. Graf does not elaborate on this observation, but it provides the basis for an excellent definition of what musical criticism ought to be.

"The music critic, ideally speaking, rides the fissure between the composer and his audience and tries to bring them together. The closing of that gap is his main responsibility and his only real reason for being. Everything else is secondary and unimportant. Therefore, ninety-eight per cent of the activity of most music critics is secondary and unimportant. I have often thought that it would be a good idea

if a different terminology were adopted for the two sides of the music critic's calling. Only the two per cent is really criticism; the rest is merely journalism, a thing of slight momentary interest, but of little value beyond that."

• • •

All the above was written not by me but by a music critic, and, in the opinion of all the composers I know, one of America's most distinguished—Alfred Frankenstein, of the *San Francisco Chronicle*—in an article, published in the February, 1948, issue of *MUSICAL AMERICA*, called *Criticism—An Unrealized Musical Potentiality in America*. I have chosen this subterfuge as an introduction to the subject which I have been asked to discuss, not only because what has been said comes with more grace from a member of the clan than from a non-critic, but also because it is a statement of my own position put together more effectively than I myself could hope to do it. And so, although my admiration for Mr. Frankenstein stops this side of deification, I should like to use his words as a scriptural basis for my comments.

If Mr. Frankenstein's contention that only two per cent of the activity of music critics concerns itself with the composer seems exaggerated to some, I can only say that, to this composer, it seems, if anything, generous. Actually, the core of the problem of criticism, for the composer, is that very few critics are truly concerned with contemporary composition. First and foremost, the composer wants the music critic to be interested in contemporary composition and to understand that this interest entails a number of inescapable obligations. These obligations begin with a realization on the part of the critic that the life blood of an art is in its creation, and that in a performing art like music or the theater no amount of performance of works of the past can preclude the inevitable deterioration which follows a lack of nourishment. Obviously, some critics believe this and act accordingly, but, since one must judge by their writings, the overwhelming majority of music critics would seem to

have little interest in or conviction about contemporary music. The point here is not one of the critic's personal opinion of contemporary music. Rather, over and above this opinion, there must be the fundamental understanding that unless he supports the performance of contemporary composition he is actually anti-art.

What, then, should be expected of a critic who believes in the importance of contemporary music? It seems to me that a discussion of this question falls into two distinct but interrelated aspects: the critic's understanding of the composer's work—his conviction or lack of conviction concerning it; and his obligation to make his interpretation of the state of music in contemporary society felt in terms of his personal convictions.

• • •

In discussing the critic's understanding of musical works, be they new or old, it is well to consider this understanding in relation to performance, since, as Mr. Frankenstein points out, that is the area which occupies ninety-eight per cent of the critic's time and in which, presumably, he is best equipped. There is no dichotomy between composition and performance, since the only artistically valid way to review a performance is in the light of the composition being performed. This principle holds true whether the performer being discussed is playing an old work or a new one. The best critics always operate in this fashion. No critic with a knowledge of composition would suggest that it is possible to evaluate performance apart from the music being performed.

Distressingly few critics help their readers to understand that the technique of any performer is valuable only as a skill by means of which he is able to reveal the content of a musical work, and that the highest goal of performance is the fulfilment of both its technical and its esthetic demands. Performance assumes the proportions of recreative art not because the performer possesses the requisite technical skills, but because he employs these skills as servants of his interpreta-

tive insight in clarifying the particular emotional and intellectual content that is germane to the composer's speech. To cite even superb technical skills as ends in themselves is to travel without a precise knowledge of either the point of departure or of arrival. If musical performance is to be related to the art of music and not exclusively to athletics, it must, of necessity, always be considered in the light of musical composition. Granting this, we must come to the reluctant conclusion that most of America's music critics know little or nothing about composition or else are such gifted writers that they succeed in concealing their knowledge.

The crux of the problem is one of education. The question of what constitutes an adequate knowledge of composition on the part of the professional evaluator of music, therefore, cannot be avoided. Let us recognize that unanimous agreement upon this subject is unlikely. Some say that a professional music critic's equipment in music should include the ability to play a musical instrument and a knowledge of music theory, if not actually of composition itself. While I should hope that every professional music critic might have sufficient pride and ambition to equip himself for his life's work, I, for one, would not care to suggest what should make up that equipment.

• • •

For example, one of the most discerning critics that America ever produced was Paul Rosenfeld. It was a well known fact that Rosenfeld had little specific professional training in music; yet, his talent for penetrative listening reached proportions of virtuosity which might well be the envy of many a professional musician. But Rosenfeld's case was a highly special one, and it would be the height of folly to draw general conclusions from it. I cite this instance only to point out the danger of stipulating what specific professional equipment a critic must have in order to understand music in general and contemporary musical trends in particular. Rosenfeld's contribution lay not in any

(Continued on page 31)





## Lullaby in E Flat

Music is notorious for its power to put critics to sleep, but it seldom exercises a similar sway over those who are performing it. Peter Diamond, secretary of the Holland Festival, who is visiting the United States this month, told us of the time the Scotch pianist, Frederick Lamond, who kept on appearing in public long after his best years were over, played Beethoven's Emperor Concerto in Amsterdam in 1939. As the orchestral exposition at the beginning of the concerto went its course, Lamond's head slumped onto his chest.

At the close of the exposition, the orchestra halted, and Edward van Beinum, the conductor, without glancing in the pianist's direction, gave the signal for a majestic chord from the piano. There was not a sound. Startled, Van Beinum turned to his soloist, and, grasping the situation, tapped him on the shoulder with the baton. Lamond, startled unexpectedly into consciousness, had no idea where he was or what he was expected to be doing. Hastily, the concertmaster whispered instructions in his ear. The venerable artist picked up his solo part without a fumble, and proceeded to carry out the rest of his solo part successfully.

## Singing Bookkeeper

Two features are remarkable in the success story of Yvonne Andlauer, who has graduated from a bookkeeping position in the Metropolitan Opera office to a job on the stage as a member of the chorus: Her upward climb did not involve a series of reverses which gave her opportunities to show her grit and retain her faith in her ultimate destiny; and she does not hope to be asked late some afternoon to sing Lucia in place of an ailing Lily Pons or Patrice Munsel.

Miss Andlauer began to work at the Metropolitan, as a secretary, six years ago. Five years ago, she started to study voice, musical theory, and dancing at the Turtle Bay Music School. Last June, she took and passed the AGMA choristers' test, which requires the ability to sing all the chorus parts of fifteen French, Italian and German operas. In October, she auditioned for the Metropolitan chorus, and a few days later she was told that she

had been accepted. That is the whole story. No heartbreaking rejections, and no hours of moody staring at the water below the rail of the Brooklyn bridge.

If a moral is needed for the young, one can be drawn. Choose between love and a career, for you cannot have both—at least not at 23. Miss Andlauer is not married or engaged because she "didn't have time for that stuff."

## Transfer of Remains: I

Earlier in the fall our Mortal Remains Editor spent two months endeavoring to return Haydn's head to his body. Having accomplished this desirable aim, he has recently had time to consider other reinterment problems. The body of Johann Sebastian Bach exerts a magnetic attraction upon his fancy at present, for he has caught wind of the bitter controversy which is raging in Leipzig, dividing the city into two fierce factions—those who want Bach's body moved to the Thomaskirche, where he spent his last years, and those who favor the erection of a special and separate mausoleum.

Bach was laid to rest (on July 31, 1750) beside the Johanniskirche, outside the east wall of the city, where, according to Charles Sanford Terry, "for more than two centuries Leipzig had buried her dead." Until more than a hundred years after his death no marker indicated the presence of the body, and when, finally, a tablet was affixed to the south wall of the church, it was put at some distance from the exact location.

In 1894 the Johanniskirche was remodelled, and the attendant excavations brought to light the oak coffin containing a skeleton whose skull measurements coincided with Bach's. "After an exhaustive and scientific investigation, the remains were admitted to be those of Bach," Terry reports. "Enclosed within a massive and unpretentious limestone sarcophagus, they were placed beneath the altar of the church."

During the last war, bombing reduced the Johanniskirche to ruins. Now that the time has come to remove the sarcophagus from the rubble, many Leipzigers feel that Bach's body should be taken to the Thomaskirche, where most of his great religious works were first performed. Others maintain that the new tomb should constitute a civic monument, not the property of any one institution or group. While the dispute rages, Bach continues to lie unceremoniously under a heap of wreckage.

## In the Heat of Anger

Elena Nicolai, a mezzo-soprano at La Scala in Milan, pummeled one of the leading Italian music critics, Franco Abbiati, in the lobby of the opera house, because he had written that she was "suffering a slight vocal eclipse" in a performance of Aida. The Milan Journalists Association praised Mr. Abbiati for the "chivalrous attitude" which kept him from hitting back, and passed a resolution against opera singers who assault critics.

In Rome, two critics, Mario Corti-Colleoni and Domenico de Paoli, resorted to a duel to settle their disagreement over the ap-



pointment of a superintendent for the Rome Opera House. On the fourth try, Signor Corti-Colleoni inflicted a wound upon his colleague. His misfortune did not induce Signor de Paoli to change his views.

The Metropolitan Opera Association, Inc., sued for an injunction in a Chicago court to enjoin the Metropolitan Opera Association of Chicago from using the word "Metropolitan" in its name. In the course of its argument, the Metropolitan (New York) charged that the Metropolitan (Chicago) had no artists of great ability. The director of the Metropolitan (Chicago) countered that he considered himself to have one of the best baritone voices in the world.

Two hundred British opera singers, at a meeting of the British Actors Equity Association, protested against the "infiltration" of foreign artists into British opera. James Johnston, tenor at Sadler's Wells, said, "If you cannot find suitable British singers, don't import foreign artists, but import foreign teachers."

## Greatest Violin Künstler

If you plan to drop a line to Yehudi Menuhin, we are now in a position to tell you how to reach him. Suffused with admiration for the New York and Los Angeles post offices, Olga J. Rosenthal, secretary of the Behymer Concert Courses, has passed on to us this envelope, which finally wound up in her Los Angeles office:

German Esquire

Herrn

Jehudi MENUHIN

The greatest Violin Künstler of the world

NORD AMERIKA

Kalifornien

U. S. A.

Wohnort unknown

Domicil Hollywood?

## Instrumental Oddities

A double-bass player reported to the lost and found department of the IRT that he had absent-mindedly left his instrument on a subway train.

The United States sued twenty-nine accordions (not accordion players) for illegal entry into the

country, along with a package of accordion straps, two boxes of spare parts, and two trunks.

James C. Petrillo has ruled that the harmonica is a musical instrument, and has granted membership in the American Federation of Musicians to Larry Adler and a trio called the Harmonicats, thereby precipitating warfare with the American Guild of Variety Artists, which has sheltered all mouth-organ exponents in the past.

## Transfer of Remains: II

Franz Liszt is another prominent composer whose resting place is said to have been disturbed by bombs. Since we have the facts, we may as well pass them on, though we are rapidly getting depressed, and are beginning to wish that a bomb would fall on our Mortal Remains Editor. When you receive our next issue, he will no longer be connected with the magazine.

The abbé died in Bayreuth, one hundred and thirty-six years after Bach's funeral — on July 31, 1886. His daughter, Cosima Wagner, determined that her father should lie in the Bayreuth cemetery, a decision which "was also wholly the wish of the great but modest departed," if Du Moulin Eckart's account in his biography of Cosima may be taken as gospel. Since then there have been periodic agitations to take Liszt's body elsewhere—to his native Hungary, to Rome, or to Weimar. Before the war, the subject had begun to die down, but the destruction of the Romanesque chapel over Liszt's grave at Bayreuth invites a reopening of the discussion.

## Our Television Debut

A recent production of S. N. Behrman's play, Biography, by the Kraft Television Theatre required one of the characters, a magazine editor, to read a particularly spicy passage from his publication. At this point the stage director—no doubt after exhaustive investigation of the spicy magazine field—elected to telecast the scene with the editor holding the June issue of MUSICAL AMERICA in his hand.

*Mephisto*



# DANCE

**Federico Rey and Company**  
92nd St. Y.M.H.A., Oct. 17, 3:00

In his first New York appearance of the present season, Federico Rey demonstrated that his art has moved into a new and brighter magnitude. In the past, no one in this country has represented the Spanish dance with more authentic or more aristocratic taste than Mr. Rey and his little company. But for all its excellence, their work used to exhibit a note of caution, a suggestion of withdrawal from the fullest theatrical projection, as though Mr. Rey felt that the authority of their dancing was more important than its value as entertainment.

In three post-war years of performance, Mr. Rey has developed complete self-assurance. After all, until he formed his own troupe when he came back from the army, he had always been dominated, and sometimes even submerged, by the immense personal force of his partner, the late Argentinita. Important artists do not reach their full stature overnight. Mr. Rey's case is a typical one; he needed time to discover the extent of his powers.

All of which is by way of preamble to a report on Mr. Rey's latest program, which displayed a vitality, technical virtuosity, range of interest, and beauty of costuming which established the company as one of the most arresting groups before the public.

None of the ethnological and stylistic correctness which marked Mr. Rey's earlier performances has been lost, but a new freedom and ease and a winning rapport with the audience have been added. Two factors were primarily responsible for this development — the greatly increased brilliance of Mr. Rey's own dancing, and the replacement of his former romantic partner by Pilar Gomez, a girl of engaging simplicity and direct warmth of manner.

The subject matter covered a good deal of ground. There were such classical dances as Mr. Rey's eighteenth-century Bolero, and his suite of solo Basque dances, in a naive style some of whose facets were later appropriated by traditional ballet; flamenco dances with much more of the true gypsy abandon than the company used to achieve; genre pieces like Scene from Old Madrid, La Corrida, a choreographic "transcription" of a

bullfight, and El Pelele of Goyescas, a vignette from an eighteenth-century fiesta. The longest item on the program, and on the whole the least effective, was a tabloid version of Falla's El Amor Brujo, which is not yet a wholly finished composition, despite its admirable materials.

On the debit side of the afternoon was the interruption of visual interest by a solo spot for Carlos Montoya, an admirable guitarist, who insisted on playing two listed works and three encores before allowing the dancers to return. This lapse from good presentation was counterbalanced by the amusing inclusion, in a traditional Galician dance, of a raucous group of Galician bagpipe players (with pipes and drums) called Tierra Nostra.

The third member of the company is Tina Ramirez, who does not deserve to have been slighted thus far, for she is a more expert technician than Miss Gomez, though more brittle in manner. Raymond Sachse was a capable, if heavy-handed, accompanist.

CECIL SMITH

**Talley Beatty and Company**  
92nd St. Y.M.H.A., Oct. 24, 3:00

With a full-scale concert involving a company of ten dancers, Talley Beatty entered a new and promising phase of his career. Although he is still as vivid and exciting a dancer as he was a few years past, when he was a mainstay of Katherine Dunham's company, his interest has now turned strongly toward the creative field of choreography. Unfortunately, the uncertain economics of the dance profession do not permit him to maintain a permanent company; he must make his living in other ways (at present he is appearing in Inside U. S. A.), crowding his purely artistic projects into his spare time.

His Y.M.H.A. program was consistently brilliant, and at times as breathtaking as any dancing to be encountered on the American stage today. But it offered hardly more than a suggestion of Mr. Beatty's potential invention and scope as a choreographer. Three of the four longer compositions were opportunistic, in the sense that they were derived, lock, stock and barrel, from the style of Miss Dunham's folk ballet, though they are better composed, for the most part. It was only when Mr. Beatty turned from Cuba, Brazil and Haiti to a highly individual and heartfelt modern-dance work, Southern Landscape, that a new dimension of depth appeared. Drawing its inspiration from Howard Fast's chapters on the

Reconstruction period, Southern Landscape seeks to express the defeat, the grief, and the religious release of a people who had briefly tasted freedom and had seen it taken away from them again. The second and third of the five movements, in particular, capture the essence of this grief in genuinely moving form, and Mr. Beatty's solo dance is remarkable for the way in which his superb virtuosity remains constantly meaningful.

If the rest of the program was on a lower and more obvious level, it was none the less an admirable achievement on that level. A suite of South American dance scenes, to Milhaud's Saudades do Brazil, ended with the frenetic Macumbeiras, a fetishistic ritual performed with an utter abandon which concealed the precision of the dancing, if not its exhausting requirements of physical energy. It whipped the audience up to such excitement that the yells and cheers at the end seemed an inevitable and necessary physical reflex. Scarcely less intoxicating was the finale of the Haitian suite, Konzo, danced to appropriate drum accompaniments, excellently played by Dean Sheldon and Alex Cambrelen. Only a little less stirring was the suite, Rural Dances of Cuba, at the outset of the program. In addition to these, the program also contained two felicitous treatments of jazz motifs, Blues, and The Stroll. The costumes were handsomely designed, notably those by Charles Sebree for Southern Landscape.

If Mr. Beatty can supplant his Cuban suite with another original composition with a specific gravity comparable to that of Southern Landscape, he will have a program which should win him distinguished success everywhere. With the dance field so poorly organized at this time, he may find it difficult to tour, but his work is significant enough in stature to entitle him to be seen all across the country.

C. S.

**New York City Ballet**  
Gives Second Program

The New York City Ballet's second program, given at the City Center on Oct. 18 and 19, opened with one of George Balanchine's masterpieces, his setting of Tchaikovsky's Serenade for Strings. In this magically youthful and tender work Mr. Balanchine's technical invention and his dramatic imagination are at their best. Serenade might well be called a hymn to adolescence, for its movement conveys a sense of wonder and of budding sensibilities. Even the erotic overtones of the adagio suggest poignant longing rather than fulfillment or satiety. The groups and figures are handled with seemingly inexhaustible plastic invention.

With regret I must report that the company danced it clumsily and insensitively. Serenade requires long rehearsal, for its outward simplicity (like that of Mozart's music) is purely deceptive. It is cruelly hard to perform. With time, the young dancers may well work into it. Marie-Jeanne was brilliant, but a brittle hardness of style robbed her performance of final elegance. Pat McBride's and Herbert Bliss' movement was technically clean and alert. The same cannot be said of Nicholas Magallanes, whose dancing thus far this season has exhibited few signs of continuing practice. A broad smile and self-confidence are not a satisfactory substitute for accuracy, strength, and elegance of style.

The weaknesses of Fred Danielli's Punch and the Child were painfully evident at this performance. The work is twice too long; it starts and stops half a dozen times; and it is overlaid with Horace Armistead's fascinating scenery and costumes and Richard Arnell's noisy score. There are flashes of delightful fancy and humor in the piece, but it does not hold together. To attempt to mask poverty of choreography with lavish



Federico Rey  
Blechman

music and scenery is as fruitless as it would be for a painter to try to cover his bad drawing and color by choosing a melodramatic subject.

Maria Tallchief danced superbly in Mr. Balanchine's setting of Mozart's Symphonie Concertante in E flat, K. 364. The jarring disparity between the slavish imitativeness, the superficial wit and rococo prettiness of the choreography and the lyric profundity of Mozart's music is as disturbing as ever. Tanaquil LeClerc, in the other leading female role, also danced brilliantly, though she has faults of style which seriously blemish her work. Her hands are often awkward and affectedly turned down with extended fingers; and her legs need strengthening, to bring rhythmic crispness into her beats and power into her extensions.

The orchestra, under Leon Barzin, was a tower of strength throughout the evening. Rarely has the Tchaikovsky Serenade sounded so eloquent. And the audience displayed little or none of that devastating *chic* which made the opening night an ordeal "out front."

R. S.

**New York City Ballet**  
City Center, Oct. 25

Despite last minute cast changes, necessitated by the indisposition of John Kriza and Herbert Bliss, this was an evening of brilliant dancing. André Eglevsky, now a member of the Grand Ballet de Monte Carlo, returned to the local stage to replace Mr. Bliss as Marie-Jeanne's partner in the third movement of Symphony in C; Nicholas Magallanes took the role in the first movement which had been assigned to Mr. Kriza as guest artist; and last, but not least, Francisco Moncion danced both his own role and that of Mr. Bliss in the Hindemith-Balanchine Four Temperaments.

Mr. Moncion is far and away the finest male dancer in the New York City Ballet, in fact the only one who combines a noble style and technical strength with dramatic power. He took full advantage of his opportunity in The Four Temperaments. Mr. Balanchine's tricky and rather precious choreography suddenly became arresting as he performed it, for the emotional impact of the music was reflected in his movement and he created a vivid symbol. Maria Tallchief in the Sanguine variation was also magnificent. She, too, managed to justify Mr. Balanchine's most perverse conceits, which ingeniously turn classical figures inside out. There is no resist-

(Continued on page 40)



Talley Beatty is captured here in an ecstatic moment from his suite of Haitian ritual dances, Konzo, which was presented in his recent New York concert. This fall, for the first time, Mr. Beatty has formed a company



# SIVA AND SRI KRISHNA

THE GODS OF DANCE AND MUSIC

By RAM GOPAL

Drawings by KAY AMBROSE



KATHAKALI  
Kunju Kunup



KATHAK  
Kumudini

SINCE the dawn of Indian civilization thousands of years ago, dancing has been a part of the life of Hindus in both the North and the South of the vast subcontinent. Anyone seeking a clue to the Hindu dance will do well to study in minute detail the ancient South Indian Pallava and Chola bronzes depicting Siva, the God of the Dance, poised in his tremendous dance of creation, preservation, and destruction. The fluid lines, so lithe and yet so powerful throughout the entire body, the ecstatic expression of the face, and the symbolic hands holding the sacred fires and promising salvation, all express dancing within the "torana," or arch of fire; surely this is the most majestic conception of the rhythmic movement of the Universe. All Indian dancing is woven around the life of the Great God Siva, "the movement of whose body is the world, whose speech is the sum of all language, whose jewels are the Moon and the stars." And along with Siva, in the bronzes, is the Blue God Sri Krishna, "whose magic melodies steal the hearts of those who hear him on his Divine Flute." Other Gods and Goddesses follow in an endless stream, performing various dances. The male deities perform the Tandava (masculine), and the female the Lasya (feminine) aspects of this rare art. Parvati, Mohini, Saraswati, Kali, Lakshmi, and Urvashi are some of the goddesses, and Indra, Arjuna, Vishnu, and Ganesa are some of the gods.

TRADITIONS of Hindu dancing extend into a very dim and remote past. It is hard to tell how much of the divine origin of the dance is myth, and how much fact. For clarification, one can only look in the Sanskrit works which still exist in some of the great University libraries of Tanjore and Malabar, Benares and Baroda.

The genuine and classic dance as it stands today in South India can be traced back to Bharata Natya Sastra, the monumental and ancient texts dealing with dancing, music, rhetoric and allied subjects. This great work describes the way in which dancing came to be taught on this earth. Indra, after many meditations and prayers, was allowed the vision of Brahma, whereupon he asked Brahma to teach him a new veda (science) for the benefit of mortal man. Brahma thereupon created the Natya Veda, or Science of Dancing, and entrusted Bharata Muni, a great sage, with the task of acquainting mortals with it. Hence it has been known up to

the present day as Bharata Natya Sastra, or Bharata's Science of Dancing. The three forms of dancing in this great work are Natya, which is drama, plot and story; Nritya, pure dance, or the release of energy through a series of rhythmic dance steps; and Nrtta, which possesses flavor, suggestion, and mood. All three of these styles of dancing have both their masculine (Tandava) aspects, and, in their more delicate forms, their feminine (Lasya) aspects.



MANIPURI  
Shevanti

There are four main schools of Indian dancing today: (1) The Kathakali dance dramas of the Malabar temples, performed by an entire troupe of dancers and musicians, all male; (2) the Kathak dancing of Delhi and Jaipur, which consists mostly of solo dances; (3) the Manipuri temple dances of Assam, lyrical in character; and (4) the sacred Bharata Natya of Tanjore, in Southern India.

All Indian dances have a definite theme, unfolded with rhythmic sequence, expression (Abhinaya) and

symbolic hand gestures (Mudras). The Rasa, or Mood, is the basis of all Indian dance. Rasa means literally, essence or flavor. Nine different moods constitute the gamut of emotions employed in Indian dance. They are as follows:

Shringara.....the Erotic  
Rudra.....the Furious  
Veera.....the Heroic  
Bhibatsa.....the Disgusting  
Hasya.....the Comic  
Karuna.....the Pathetic  
Adbhuta.....the Marvellous  
Bhayanaka.....the Terrible  
Shanta.....the Meditative

The dance drama of Malabar, known as Kathakali, is dynamic and potent with meaning. A complex art combining the elements of Abhinaya—acting, dancing, and Gita music—it is a pantomime wherein the actors interpret their thoughts and emotions through the highly sensitive medium of gestures and extraordinary facial expressions, perfectly intelligible even to the uninitiated. The style employs an elaborately codified system of expression; though it employs no speech, it is far more eloquent than speaking.

AMONG scholars and critics of Indian art there has long been a controversy as to which is the older dance of Malabar: Kathakali, or the temple dances known as the Kodiattam, Ramanattam, or Chakayar Kuthu. All employ much the same technique, gesture and expression. The chief differences are in the musical accompaniments and themes. The Kathakali orchestra is composed of three musicians—a vocalist, who sings the story enacted by the dancers, and two drummers playing on the Chanda and Maddalam, two cylindrically shaped drums that are capable of the most subtle and dynamic sounds.

A few miles to the north of Malabar, among people of an entirely different type, is found the form of dancing known as Bharata

Natya. Until very recently, the art of Bharata Natya had been performed exclusively by Devadasis—temple dancers dedicated to the services of the Gods. The art of Bharata Natya is unsurpassed in its passages of pure dance. To understand the sculpture and music of South India, one must see a good dancer perform this art in all its subtlety of gesture and mime. It is perhaps the most exquisite solo dance in the world.

Unfortunately, the dance masters of Bharata Natya today and for the last few centuries have placed great emphasis on the Shringara Rasa (Erotic Mood), hardly making any use of the other noble sentiments. The traditional dance masters have sought to outdo each other in teaching their pupils the most erotic forms of facial expression, and consequently they have vulgarized a very great art form.

Rudimentary proficiency in the art of Bharata Natya requires seven years of training. In its pure state, it is a very strenuous dance, employing the plié extensively, and making great demands upon the energy and stamina of the performer. Its gesture language is more symbolic than that used in the Kathakali. The beautiful, firm lines of the arms and hands and the powerful footwork make it an art of great finesse and precision.

A PROGRAM of Bharata Natya consists of the following: The Alarippu, a pure dance invocation, in which the graceful spreading out of the arms and the play of eye and Rechakas (gliding neck movements) along with the varying rhythmic footbeats, make of this a most beautiful introductory dance. The second dance is Jettiswaram, a study of time and measure in the idiom of South Indian musical variations, in which the dancer has to follow the musical accompaniment closely. After this comes the Sabdham, a devotional hymn to either Siva or Krishna, relating through gesture and expression an episode illustrating some religious aspect of their lives. The Varnam, which follows, is an evenly balanced combination of acting and dancing, and lasts from half an hour to an hour. It is the most exacting portion of (Continued on page 34)



Kay Ambrose

BHARATA  
NATYA  
Ram Gopal



# RECITALS IN NEW YORK

**Nell Tangeman, Mezzo-Soprano**  
(Debut) Town Hall, Oct. 24

A singer greatly to be cherished, Miss Tangeman is in every way an artist. The scope and distinction of her program, which contained neither a single worthless song nor a single overworked classic, marked her in advance as an intelligent, adventurous spirit. In performance, the program turned out to be even better than it had looked in advance, because of the remarkable stature of her performance. She had fully mastered the substance and style of everything she attempted; and, what is perhaps more important still, she did not make the mistake of undertaking any music with which she did not feel a genuine emotional identification. As a result the evening was a minor miracle, a recital in which any technical defeats—and there were some—were overruled by the urgency and persuasiveness of her artistic convictions.

For the record, it is necessary to mention one serious shortcoming in Miss Tangeman's vocalism; but to avoid the appearance of belittling the important values of her artistry, I must again emphasize her complete success in spite of this hazard. The physical emission of tone—almost any tone—appeared to be more difficult for her than it should be, and she seemed to sing through sheer effort of will rather than because of an easy voice placement. She obviously could not always employ every coloration of timbre she might like to, when her entire skill and strength were so often spent upon the production of the basic tone itself. Songs of light, scherzando character did not appear to be within her powers, nor did a satisfactory pianissimo (though she did not hesitate to use an unsatisfactory one, rather than damage a soft passage). Moreover, her constant use of mixed registers tended to keep her tone artificially dark, and frequently muffled her diction.

Enough of this. Many vocalists of far more expert and flexible technique communicate immeasurably less of their music than Miss Tangeman did. She began with two Berlioz songs (Vilanelle, and L'île inconnue), and finished her initial group with an altogether magnificent, sweepingly theatrical delivery of the Romance from the same composer's *The Damnation of Faust*. A Mahler group which followed (*Liebst du um Schönheit; Wer hat das Liedlein erdacht?; Ich atmet einen Lindenduft; Ich bin der Welt abhanden gekommen*) was rapturously presented, though on occasion the tempos seemed unnecessarily deliberate. Jocasta's aria, from Stravinsky's *Oedipus Rex*, was a bit less satisfying; it was by no means without impact, but the music overtaxed her voice at the climax, and she sang the middle part too rapidly for its best effect. Milhaud's six Chants Populaires were as wise a choice for her as they can be for any woman (they need to be sung by a man), and she entered wholly into their fervent moods.

Ned Rorem's *Three Pieces for Voice and Instruments* (1944) were given for the first time. The texts, presumably by the composer, are surrealist verses—entitled Hades, Noon, and Spring—intended to deflect attention away from verbal meaning, in order to induce the listener to hear the voice as a chamber-music instrument. Carleton Sprague Smith, flutist, and Maurice Wilk, violinist, assisted Miss Tangeman and the composer (who took over the piano from Robert Cornman for this set of songs) in a performance which justified the young composer's departure from tradition, for the music is lovely in texture and affecting in its highly personal lyric-



Byron Janis



Sidney Foster

ism. Another new work, shorter but equally moving, was Leonard Bernstein's *Afterthought* (1945). The printed program ended with two familiar and diverting Theodore Chanler songs, *Tilly*, and *Moo Is a Cow*. As an encore, Miss Tangeman sang Mr. Rorem's best song, *The Lordly Hudson*, with its stately text by Paul Goodman.

Mr. Cornman's accompaniments were clean and precise, but generally not aggressive enough. He kept time all evening by bouncing up and down as if he were riding horseback. C. S.

**Byron Janis, Pianist (Debut)**  
Carnegie Hall, Oct. 29

Mr. Janis' initial New York recital left no doubt that his name must be entered on the list of first-line pianists of the coming generation. All the essential factors of genuine success are seldom as successfully combined in a 20-year-old performer. His playing was deeply musical, yet always carried along by an unflinching and intense dynamism. As he faced the most brutal audience of his young career, he bore himself with quiet self-assurance and a disarming lack of affectation. And he was obviously in love with the audience—in the right way, for he wanted to give it the best he had.

If his ebullience and vitality led him into occasional exaggerations of volume and miscalculations of tempo, these departures were only natural in a young artist who seeks to make the music his own instead of following a cautious path of academic correctness. Moreover, the objectionable passages of loud and fast playing were few in number, and usually occurred in places where the musical content lay sufficiently on the surface not to be greatly harmed by an excess of virtuosity. His innate musicianship is too deep, and much too important to him, to permit his to trivialize serious musical ideas.

After despatching the Bach-Liszt Prelude and Fugue in A minor in a slightly strained manner that betrayed a nervousness which disappeared after this first piece, he turned to the Beethoven D minor Sonata, Op. 31, No. 2. The first and last movements he treated in a fiery, dramatic manner and with a highly percussive tone, but he did not lose sight of either their structural logic or their melodic passion. The slow movement was conceived with altogether choice inflections of phrasing, although he need not have taken quite so much care to preserve the exact regularity of its meter.

A succeeding group of shorter pieces brought several extraordinary achievements. Schubert's E flat major Impromptu and two Mendelssohn Songs Without Words (in B flat major and G major) were models of gracious taste. The G major Song Without Words, in particular, was memorable for an apparent artlessness of lyric expression which is encountered only in the work of great artists; if this exquisite playing presages the direction in which Mr. Janis will grow, we shall also be calling him a great artist one of these days. Scriabin's Etude, Op. 8, No. 11, revealed an

uncommon gift for eliciting the sentiment of a Romantic piece without resorting to mawkishness. At the end of the group, Prokofiev's Toccata, Op. 11, demonstrated the flexibility of Mr. Janis' technique, as he turned from the delicacy of his Mendelssohn and Scriabin to a steely, unyielding beating out of the rhythmic dissonances which strongly recalled the composer's own way of performing this music. In this whole group, only the Mendelssohn E minor Scherzo, pushed beyond its proper speed, failed to come off superbly.

Of his four Chopin pieces, the C minor Nocturne and the C sharp minor Mazurka were partly successful but partly overdriven; both the Etudes of his choice (Op. 25, No. 3, and the Revolutionary Etude) were magnificent. In three Debussy preludes (Bruyères, La Puerta del Vino, and General Lavine—Eccentric) he came close to the right texture, but he still needs to eliminate a touch of brittleness and to think more clearly about the use of the pedal in building up sonorities. The recital ended with Liszt's Sonetto del Petrarca, No. 104, and Sixth Hungarian Rhapsody, both played with extreme brilliance. C. S.

**Eunice Podis, Pianist**  
Carnegie Hall, Oct. 18

Liszt's B minor Sonata promises to be the favorite playtoy this season among the youthful pianists least qualified to handle it. They seem to believe that the best way to treat it is to rattle it off at a terrific pace and, simultaneously, to smash it to pieces. If here and there they modify their frenzies it is simply because the composer at this or that point gave them no chance to do anything else. Only a few weeks ago, a talented young man in his salad days skated like greased lightning across the surface of the work and covered the ground in something like record time. In the present instance, it was the turn of a slightly young lady, all sheathed in blue and silver. This listener, having left his stop-watch at home, will not attempt to decide which of the two reached the final bar line earlier.

In any case, neither got beneath the skin of the piece. After the brave words written last season about the gifts of Eunice Podis one anticipated uncommon disclosures this time. They were not forthcoming, either in three sonatas (G major, E minor, D minor) by Scarlatti or in the Liszt. The Scarlatti pieces Miss Podis rattled off like a sewing machine, but with a touch that sounded like hail stones on a tin roof. Of Liszt's monumental sonata she appeared to have no conception whatsoever, and gave it a largely messy and distorted performance, being apparently unconcerned with musical results.

Bartók's Roumanian Dance, Griffes' The White Peacock, four of Leonard



Eunice Podis plays Leonard Bernstein's Four Anniversaries, with the composer turning pages for her



Greenhaus  
Nell Tangeman, Carleton Sprague Smith, and Maurice Wilk go over the score of Ned Rorem's *Three Pieces*, with the composer (at the left) making suggestions

Bernstein's Anniversaries, three Shostakovich Preludes and Prokofiev's Toccata, Op. 11, rounded out the program. The Bernstein Anniversaries received their first New York performance. They are the ones designed for Felicia Montealegre, Johnny Mehegan, David Diamond and Helen Coates. As music their value is slight. Possibly listeners acquainted with the ladies and gentlemen the pieces celebrate might recognize the originals just as easily as the friends of Rose Cannabich are said to have done the moment they heard the Adagio Mozart composed to portray that young person. Miss Podis, it is to be presumed, played them well. Griffes' now middle-aged Peacock was handled with appreciably more consideration than, for example, the Liszt. H. F. P.

**Sidney Foster, Pianist**  
Carnegie Hall, Oct. 20

Sidney Foster made an unusual beginning of his recital program with Mendelssohn's Fantasy in F sharp minor and Mozart's rarely heard Variations on a Minuet by Mr. Duport, before getting down to the main business of the evening in Chopin's B minor Sonata. His performance of this taxing work was marked by a prevalently good tone quality, technical fluency and certain pleasing effects, but it failed to reveal any exhaustive probing of the deeper emotional implications of the music.

Here, and also in such compositions as the Mendelssohn Fantasy and the Brahms Ballade in D major, greater intensity and dramatic compulsion are needed than seem to be among the pianist's present resources. The musically less demanding Toccata by Ravel and Third Sonata, in one movement, by Prokofiev, were admirably played. Insufficient imagination was employed to evoke convincingly the mood of Albeniz's *El Puerto* or Debussy's *La Puerta del Vino*. C.

**Gunnar Johansen, Pianist**  
Carnegie Hall, Oct. 19

Gunnar Johansen, the Danish pianist whose playing has attracted considerable attention hereabouts in the last two years, chose the Brahms Sonata in F minor, Op. 5, for the major work in his program. It was placed somewhat disadvantageously at the end of a group that had contained the Bach-Petri Concerto and Fugue transcription, three sonatas, or *esercizi*, as they were listed by Scarlatti—definitely dispatched albeit with rather too heavy a touch for the composer's style—and a set of ten trivial variations by Busoni for which Chopin's C minor Prelude served as a springboard.

Of the five movements of the Brahms sonata the Andante was in-  
(Continued on page 18)



# London String Quartet Resumes Notable Career

THOSE who remembered the nobility and elegance of the London String Quartet's playing, from its earlier tours of the United States, knew what to expect when it opened a cycle of four Beethoven programs in Town Hall on the afternoon of Oct. 30. But to many of the younger chamber music lovers in the audience, its interpretations of the three Rasoumovsky quartets, Op. 59, must have come as a revelation. The quartet had not been heard in the United States since 1934, and a return visit was long overdue, for the ensemble possesses a lofty musicianship, free from any taint of virtuosity or nervous strain, which is all too rare in chamber music playing today. John Pennington, the first violinist, and C. Warwick Evans, the cellist, are still in their original places, but the quartet has a new second violinist, Laurent Halleux, and a new violist, Cecil Bonvalot, both of whom upheld the high traditions of their predecessors.

No more than the opening measures of the Quartet in F major were needed to communicate to the audience that warm intimacy and wonderful naturalness which have always characterized the work of this ensemble. Just as Sir Thomas Beecham conducts the music of Handel and Mozart so buoyantly that one feels like whistling it, these four musicians played Beethoven spontaneously, for the love and enjoyment of it, as if they felt completely at home.

The technical mastery of their performances could be taken for granted. Their unanimity of attack, flawless tonal balance and rhythmic co-ordination were the result of common musical instinct and thought, and not of artificial filing and polishing. They never sought to approximate orchestral sonorities, yet they played the fugue of the C major Quartet with superb vigor; and they made the Russian themes in the finale of the F major and the allegretto movement of the E minor quartet bubble with vitality.

The crown of the afternoon, however, was their unforgettable interpretation of the slow movements. It would be hard to choose between the adagios of the first two and the

andante of the third quartet. All three were so beautifully sung and phrased that one felt that Beethoven had been worthily comprehended. There are other styles of string quartet playing than this, but none more perfect or satisfying within its own terms. English musicians, like English actors, have a salutary effect upon the jaded and overstimulated American palate. They remind us that one does not have to scream to be heard, in civilized company.

R. S.

Listening to dozens of mediocre concerts a season is, in reality, a small price to pay for the privilege of hearing such magnificent playing as that of the London String Quartet on the evenings of Oct. 30 and 31. Both concerts were events to cherish in the memory. In its journey through the ten last Beethoven quartets on these occasions the extraordinary English organization devoted the programs in question to the Harp Quartet, Op. 74; the "Serioso," Op. 95; the E flat, Op. 127; the A minor, Op. 132; the Grosse Fuge and the F major, Op. 135. It is humiliating to record that the audiences on both evenings were much smaller than the playing merited.

For this playing was in the ultimate degree superlative. If space permitted the reviewer would be moved to appraise the wonders of it phrase by phrase. It is years since we have listened to quartet performances so magnificently cultivated, so suffused with the drama and spirituality of Beethoven in his profoundest and most mystical manifestations, so incredibly well balanced, so superbly integrated. Such sovereign playing is the sort that spoils one for practically all other chamber music performances one encounters nowadays. To find its equal it is necessary to travel back to the most spacious days of the Flonzaleys, of the Joachim Quartet and of the Rosés. In this age we have nothing that remotely approaches it.

It is difficult to know what to single out in all this magnificence. Gorgeous as the sum total of it was, the present listener carried away with him from the concert on Oct. 30, particularly



The London String Quartet, which returned to the American musical scene after fourteen years, in an all-Beethoven series at Town Hall

unforgettable memories of the F minor Quartet, Op. 95, and of the E flat, Op. 127. Who that heard it will forget the grandiose opening of the latter masterpiece—that majestic portal to the whole sublime series of the last quartets? If anything, more wonderful still was the A minor Quartet, on the evening of Oct. 31. It is to be hoped that those who deem the Convalescent's Song of Thanksgiving long winded and dull may have been exposed to this reading by the London artists to appreciate what their treatment, in its ceaseless vitalizing and individualizing of the respective voices, did to emphasize its drama. The entire quartet took on the character of a ritual, with the Thanksgiving Hymn its midpoint.

As might have been expected, the London artists played the Grosse Fuge in a way which stressed the fact that this forbidding page, when treated with sympathy, is anything but the cacophonous horror it is ordinarily considered. The Londoners played it with a certain deliberateness and without rushing the tempi, with the result that the fugue (even the great leaping subject in tenths) took on a euphony and smoothness it ordinarily lacks. When it is played in this fashion one can readily understand how Czerny and one or two other

contemporaries of Beethoven were astonished at "how beautiful the fugue sounded!" Certainly it was definitely beautiful this time. We are unlikely to experience a more purely musical rendering in many a day.

H. F. P.

In so formidable an operation as the performance of all the later Beethoven Quartets within a time-span of thirty hours, a letdown was bound to come at one point or another. Sheer human frailty, it may be assumed, was responsible for the London String Quartet's sub-standard playing of the B flat Quartet, Op. 130, and the C sharp minor Quartet, Op. 131, on the second afternoon, Oct. 31. On the purely technical level the first of these went well enough, but it had little life in its melodic lines and even less drive in its rhythmic figures. The C sharp minor Quartet represented an even more precipitate fall from grace, for it was less scrupulously articulated and balanced than it should have been, without offering any compensatory grandeur of conception. To this reviewer, who attended only this single performance, the achievement of the ensemble seemed markedly at variance from the superlative artistry his colleagues uniformly discovered in their other programs.

C. S.

## ORCHESTRAS

### Rare Music Played in First Little Orchestra Concerts

Little Orchestra Society. Thomas K. Scherman, conductor. Polyna Stoska, soprano; Anthony Miranda, French horn. Town hall, Oct. 18:

Symphony, E flat major.....Gossec  
(First performance in the United States)

Horn Concerto No. 2, E flat major.....Strauss  
(First performance in the United States)

Concert Aria, Infelice, Op. 94.....Mendelssohn  
Capriccio for Ten Solo Instruments.....Ibert  
Ave Maria, from Das Feuerkreuz. Bruch  
Symphony, B flat major, K. 319. Mozart

Music that is novel or unusual is not automatically interesting, as the first concert of the Little Orchestra Society's second season demonstrated. The program opened with a little Symphony in E flat by François Joseph Gossec, who lived to be 95 years old, and consequently may be considered a contemporary of virtually every eighteenth and early nineteenth-century composer. The Symphony, given its first American concert performance (somebody must have played it on the radio), turned out to be insipid music, dully played. Its utter conventionality and triviality were not



Joseph Szigeti Thomas K. Scherman

concealed by an unusually florid and irrelevant program note pointing out that its author was a man of cosmopolitan interests and a supporter of the democratic cause during the French Revolution.

The new Strauss Horn Concerto, written sixty years after the composer's first concerto for this recalcitrant instrument, contains a remarkable outlay of brilliantly idiomatic writing in its solo part. Unfortunately, Anthony Miranda, the Little Orchestra's first horn, played inaudibly most of the time and not very accurately when he was audible. This left the work a concerto without a soloist, and exposed the phenomenal banality of its musical substance.

Polyna Stoska's two contributions

were an obscure concert aria, Infelice, written by Mendelssohn in cautious imitation of Beethoven's Ah, Perfido; and the Ave Maria from Max Bruch's once popular cantata, The Cross of Fire, an excerpt which had warmth and theatrical force even when the composer seemed to scrape the bottom of the barrel for his melodic ideas. Miss Stoska's voice was lifeless and unresonant in the Mendelssohn aria, but took on more richness of vibration in the Bruch. Her musicianship was adequate to both, though neither presented an arresting challenge in this regard.

Ibert's Capriccio for Ten Solo Instruments, in which the individual executants played cleanly but not always together, is one more example of the decadent, if diverting, French viewpoint of the mid-1920s, which sought to raise bad taste to a level of considerable elegance. The instrumental writing is merry until the piece bogs down in an unduly long sentimental section toward the end; but on the whole it is no great credit to its adroit and talented composer.

Finally, at the end of the evening, a first-class work came along—the B flat Symphony, K. 319, of Mozart. If other Mozart symphonies were not better still, this one would be known as a masterpiece of both lyric expression and dramatic structural de-

velopment; it deserves a regular place in the repertory.

Mr. Scherman's conducting remains routine, heavily metrical, and lacking in plasticity of phraseology. He has a poor ear for tonal balance, and endless difficulty making the orchestra accept a unanimous beat; one too frequently feels that the players triumph over him instead of being led by him.

C. S.

### Mitropoulos Conducts Schönberg's Five Pieces

New York Philharmonic-Symphony, Dimitri Mitropoulos conducting; Joseph Szigeti, violinist. Carnegie Hall, Oct. 21:

Overture to The Marriage of Figaro  
Mozart  
Five Pieces for Orchestra, Op. 16  
Schönberg  
Symphony No. 3, E flat major, Op. 97  
Schumann  
Concerto for Violin and Orchestra,  
Op. 77.....Brahms

The intelligent and open-minded listener of 1948 finds nothing baffling in Schönberg's Five Pieces, which startled the artistic world of 1912 into a storm of abuse and controversy. The piercing emotional eloquence of this music, its exquisite timbres, textures and exotic harmonic permutations are all perfectly accessible to ears which have been steeped in Bartók, Berg,

(Continued on page 26)



# Opera Seasons on the Pacific Coast

## Los Angeles

(Continued from page 3)

the evening, when Mr. Tagliavini came to Una furtiva lagrima. Then pandemonium broke loose. The applause was of the tornadic variety, augmented by whistles, cheers and stamping, and went on for a full ten minutes, with Conductor Paul Breisach turning repeatedly to glare at the audience and Mr. Tagliavini shaking his head to cries of "Bis!" but always looking to the wings as if there were hope of a green light from that quarter. Even when the tenor announced wistfully, "No encore! Is forbidden!" the uproar went on, and when Bidu Sayao finally came on to pick up the scene she was shouted off the stage. The tumult of course eventually subsided, leaving many to wonder how much of it was genuine and how much trumped up, for though Mr. Tagliavini certainly sang the aria attractively, particularly in this day of mine-run tenors, it was not as sensational as all that.

It was a pity to sacrifice Donizetti's pretty little comedy to a single aria, for the performance as a whole was light and deft, and in the true buffa spirit. Mr. Tajo presented the charlatan, Dr. Dulcamara, as an elongated, florid version of the diabolical Dr. Miracle of The Tales of Hoffman, and enlivened his characterization with numerous bits of ingenious business. Mr. Gobbi made a high spirited and dashing Sergeant Belcore, and his baritone voice was always of good quality and well employed, except when it occasionally slipped from pitch. Miss Sayao offered a charming portrait of Adina; Lois Hartzell was a vivacious Giannetta; and Kurt Herbert Adler's chorus sang brightly and briskly under Mr. Breisach's baton.

A special matinee for school children brought 6,500 youngsters to hear Il Trovatore on Oct. 20. The students had been thoroughly prepared by their teachers and constituted a far more intelligent audience than the average gathering of their elders. But unhappily, they heard a ragged, dispirited performance not calculated to win converts to the cause of opera. Sara Menkes sang Leonora without revealing anything like the range of talent which La Forza del Destino disclosed

the next evening. Kurt Baum sang tightly and with little resonance, and Francesco Valentino and Nicola Moscona droned through their parts in monotonous fashion. The sole ray of vocal light was Miss Stignani's Azucena, which revealed a phenomenal voice, with unbelievably powerful chest tones and a top range to put a dramatic soprano to shame. Dick Marzollo conducted.

Miss Menkes acquitted herself with infinitely more distinction in La Forza del Destino on Oct. 21. She is a gracious figure on the stage, and while her voice is not of outstandingly individual quality, it has power, and it is employed to sound musical purpose. Mr. Baum was in good voice, and with Mr. Weede marched effectively through the forest of arias and duets. Miss Stignani was not the most desirable physical choice for Preziosilla, but her singing was again extraordinary for its vocal amplitude. Ezio Pinza sang the solemn lines of Padre Guardiano with sonorous majesty, and Mr. Baccaloni achieved a skillful characterization as Friar Melitone. Mr. Marzollo conducted a generally excellent performance.

Dorothy Kirsten made her first appearance here in La Traviata on Oct. 22, bringing to life one of the most realistic and beautifully sung conceptions of Violetta in many a long day. Stunningly gowned, Miss Kirsten was beautiful to behold, gratifying to observe as an actress, and a reassurance to the ear. Sidestepping the usual clichés of operatic acting with remarkable ingenuity, Miss Kirsten presented a human and believable character that enlisted sympathy and appealed to the emotions. The singing was a new high mark for this young artist. The voice was fresh and pure, and the constant color and skill with which she enunciated the text provided an unmitigated joy. Jan Peerce was a satisfactory Alfredo, but the elder Germont of Giuseppe Valdengo suffered from the tasteless hyperbole of his vocalism and the provincialism of his acting. Pietro Cimara conducted an unusually musical reading.

The Hollywood String Quartet—Felix Slatkin and Paul Shure, violins; Paul Robyn, viola; and Eleanor Aller, cello—gave the first of a series of three concerts in Assistance League Playhouse on Oct. 17. The best playing of the new group was in Villalobos' fascinating Quartet No. 6, an

absorbing composition of fresh melodic and rhythmic appeal.

The Paganini Quartet opened the Music Guild Series in Wilshire Ebell Theater on Oct. 20, playing works by Mozart, Beethoven and Ravel. Joseph Schuster gave an exhibition of polished and virtuosic cello playing at his debut in Wilshire Ebell on Oct. 15. Other recitals have been given by Florence Korsak, soprano; John White, ballad singer; Zaruhi Elmasian, soprano, with the latter half of her program devoted to part of Armen Dickranian's Armenian opera, Anoush, at Wilshire Ebell on Oct. 13; and a joint recital by Ruth Markowitz, soprano, and Charles Ferguson, basso, on Oct. 10.

## San Francisco

By MARJORY M. FISHER

### SAN FRANCISCO

THE concluding performances in San Francisco's 26th annual opera season under Gaetano Merola's direction played to overflow audiences which were enthusiastic to the point of cheers.

Siegfried, with Set Svanholm, a young and handsome hero, and Astrid Varney, a beautiful-voiced Brünnhilde, concluded the regular subscription series on Oct. 14. It was a magnificent performance. John Garriss gave a remarkable portrayal as Mime. Walter Olitski was paired with him as Alberich, and Herbert Janssen was the Wotan. Eula Beal's beautiful contralto was heard in the role of Erda, and Nadine Conner was the Bird of the Forest. Désiré Ligeti roared effectively as the voice of Fafner, a Disney-like, sad-eyed beast that looked more like a horse than a dragon and momentarily stole the show with his huffings and puffings of fire and smoke. Though the anvil split before Siegfried smote it, and Brünnhilde awakened from her long sleep wearing French-heel slippers, these lapses in no way obscured the memorable aspects of the performance, especially Erich Leinsdorf's exceptional work as conductor.

The following night brought a repetition of La Traviata, with a new cast. Dorothy Kirsten scored a triumph as Violetta, giving her most impressive performance here to date.



Dorothy Kirsten and Gaetano Merola

She sang magnificently, and also proved to be an intelligent and gifted actress. Ferruccio Tagliavini was less successful as Alfredo than he had been in the comedy role in L'Elisir d'Amore. Robert Weede gave a distinguished portrayal as Germont, and sang superbly. Martina Zubiri took over the role of Flora in highly creditable fashion, and the usual supporting cast did its part in making this performance an exceptionally good one, under Pietro Cimara's baton.

Verdi's Otello concluded the Popular Series on Oct. 16. Mr. Svanholm made a handsome, if pale-skinned, Moor, and Licia Albanese was an exquisite Desdemona. Leonard Warren looked every inch a villain—which he should not have done—but sang the music of Iago with innuendo and subtlety. Alessio De Paolis was not vocally satisfactory as Cassio, but Claramae Turner did well as Emilia. Leslie Chabay, Mr. Ligeti, George Cehanovsky, and Robin Nelson completed the cast. The chorus quite outdid itself. William Steinberg conducted with excellent results, and Armando Agnini's staging was most impressive.

On Oct. 17, in Carmen, Raoul Jobin replaced Charles Kullman as Don José (to the vocal but not the dramatic advantage of the part), and Dorothy Warenskjold replaced Nadine Conner as Micaela, with striking success. Otherwise, the cast was that of the first performance, with Winifred Heidt again proving an excellent, if non-Latin, Carmen. Erich Leinsdorf conducted.

## Orchestre National Visit Warmly Welcomed in Boston

By CYRUS DURGIN

### BOSTON

ONE of the most stimulating events of the new season has been the visit of the Orchestre National of Paris, with the conductor-elect of the Boston Symphony, Charles Munch, conducting. This very French orchestra performed at Symphony Hall on Oct. 20, the Symphonie Fantastique of Berlioz; the Toccata written especially for the orchestra's American tour by Walter Piston; Ravel's Le Tombeau de Couperin; and Debussy's La Mer.

The Orchestre National will make itself known to a considerable section of the country by its 41 concerts in 42 days. Suffice it to say that this is a technically superior ensemble, which plays with finesse and polish and with that characteristic light, bright and dry tone the French prefer.

Ordinarily Boston is cool to the point of being uninterested in outside orchestras, and basks smugly in the glow of its own great Boston Symphony. This time, fortunately, the

visit had the special circumstance of sparkling. Knowing Mr. Fine's great admiration for Stravinsky, I had half local sponsorship by the French Center of New England. What with the French interest, the social interest, and the devotion of the truly musical, Symphony Hall was nearly filled.

Mr. Piston's Toccata is rather too substantial and too heavily scored to be appraised after one hearing. It sounds good, if facile, and may prove to be an urbane *piece d'occasion*. The composer was obliged to rise twice from his place in the audience and acknowledge the handclapping.

All things come in time, and now we must thank Serge Koussevitzky for the introduction to Boston of Gustav Mahler's Seventh Symphony, on Oct. 15 and 16. Here are all the typical Mahlerisms—the melodic juiciness, the sliding harmonies, the linear-style counterpoint, the huge climaxes, the bizarre combinations of instruments, the trumpet calls, the marches—and the length.

Though the Seventh Symphony for

the most part avoids the emotional profundities and the feverish exaltations of the Second, Fifth, and Ninth symphonies, and of Das Lied von der Erde, it is in every sense a "big" work and very rewarding. But it is long, and the finale especially so in view of its comparative lack of thematic importance. Between the Friday and Saturday performances, Mr. Koussevitzky made a cut of nearly eight minutes in the finale. The result was distinctly an improvement. The one other piece on this program was Moussorgsky's Pictures at an Exhibition, in the jewelled orchestration of Ravel.

The following week, Oct. 22 and 23, at Symphony Hall, Mr. Koussevitzky and the orchestra gave the first performances to a Toccata Concertante by 33-year-old Irving Fine, of the Harvard University music faculty, and the Boston premiere of Vaughan Williams' Sixth Symphony.

Of course the members of the audience were all over the lobby at intermission, punning on Mr. Fine's name and his work. I put it this way: the Fine music is fine music, indeed. Here is no piddling curtain-raiser, but a well-proportioned toccata in a concertante style, fully but deftly orchestrated, logically constructed and sparkling. Knowing Mr. Fine's great

admiration for Stravinsky, I had half expected strong influences of that composer, but the Toccata shows few Stravinskyisms, and is prevalently distinctive and original. The ideas are salient; the texture is alive, but by no means a mass of dissonance. You might call the style impersonal, in its bustling way, but at the same time it is music of color and feeling. The work should, by all means, be repeated later in the season. Mr. Fine appeared on the stage and was roundly applauded.

As the late works of Haydn and Verdi have long since proved, age is no barrier to vigorous creation. The Sixth Symphony by Ralph Vaughan Williams, who is now 76, has some stirring and turbulent pages. Though it seems over-long, it sings, dances and roars its course up to a finale that is an epilogue of most intimate and tranquil nature. I gathered that some cuts had been made; a few more would do no harm.

The program was rounded out with the first local hearing in ten years of the Ravel Piano Concerto, and the Strauss tour-de-force, Till Eulenspiegel, both performed with magical zest, color and virtuosity. The soloist in the Concerto was Boston's own Jesús María Sanromá, who had introduced the score here in 1932.





Walter Howe, festival music director, rehearses with Harold Haugh, tenor, for the Friday performance of Kodaly's Psalmus Hungaricus



Alexander Hilsberg, associate conductor, is surrounded by the Swedish folk dancers who participated in the concert for youth

## Worcester Festival

(Continued from page 3)

little on this program, a little on that. A return to the practice of scheduling an "oratorio night" seems advisable if the chorus is to become a well trained, dependable unit.

The only unhappy weather of the week coincided with the least felicitous musical occasion. On Monday evening, it stormed outside as the Concert of Familiar Music progressed inside, and Miss Watson sang a half-dozen arias in a style which did not measure up to her former accomplishments. She seemed nervous and constantly looked at the words. In Rossini's *Una voce poco fa*, she anticipated an entrance, and was saved from catastrophe by Mr. Hilsberg's quick thinking. Although her rich contralto voice had comfortable and pleasant moments, there were many others when the pitch was insecure. After her scheduled list—*O mio Fernando*, from Donizetti's *La Favorita*; *Voi che sapete*, from Mozart's *Marriage of Figaro*; *Alleluia*, from Mozart's *Exultate, jubilate*; the *Habanera*, and *Card Scene*, from Bizet's *Carmen*, and the aria from *The Barber of Seville*—she seemed more at ease in an encore, *My Heart at Thy Sweet Voice*, from Saint-Saëns' *Samson and Delilah*, sung in English. Incidentally, two minutes of overtime (which cost as much as half an hour) were incurred on this evening. Precision timing became a notable feature at subsequent concerts.

Mr. Hilsberg led the orchestra in the Overture to Wagner's *Tannhäuser*, Ravel's *Bolero*, Tchaikovsky's *Nutcracker Suite*, and Chabrier's *España*. Familiar though these works were, it was a pleasure to hear them so expertly led and played; this was especially true of the *Nutcracker Suite*, in which the wind players distinguished themselves. William Kincaid took the first of many bows for his exquisite flute playing and Marcel Tabuteau's oboe was once again a shining ornament to the group.

The chorus participated awkwardly in this list, singing two items from *Porgy and Bess*, with Mrs. Marion McCaslin accompanying at the piano. This was a painful interlude, for the music of Gershwin was not for this aggregation, at this time, in this place. Not much better was the finicky arrangement by J. Spencer Cornwell of Ward's *America the Beautiful*, with which the chorus closed the proceedings.

Mr. Pressler made a glittering im-



Clifford Curzon, who made his festival debut on Saturday night, rehearsing the Rachmaninoff Second Piano Concerto



Polyna Stoska with Harry C. Coley, president; Philip B. Heywood, vice-president and John Z. Buskley, board member



Menahem Pressler

pression on Tuesday night, playing the Schumann Concerto with a show of sentiment that was slightly overwhelming. His diminutive stature, tiny hands, wavy hair and mobile countenance attracted as much attention as his musical achievements, which were poetic rather than brilliant, even though his hands moved over the keyboard with enough facility. It is to be hoped that his faults stem from the same source as his virtues—youth, impressionability and overflowing volatility. Schumann marked the first movement of this concerto *Allegro affettuoso*. *Affettuoso* was the goal of the pianist and the orchestra, and they almost overreached it.

Mr. Ormandy was a sensitive ac-

companist for the boyish pianist, and also led a sturdy performance of Eugene Zador's transcription of Bach's *Prelude and Fugue in F minor*, made last summer at the conductor's request. It is a pleasantly conventional transcription, with a showy climax at the end of the *Prelude*. The chorus, directed by Mr. Howe, also sang a snatch of Bach, finishing the *Magnificat*, *anima mea Dominum*, from the *Magnificat*, almost before it had begun. Mr. Ormandy concluded the evening with a colorful reading of Rimsky-Korsakoff's *Scheherazade*, in which Mr. Hilsberg was applauded for his violin solos.

Because of the limitations of the orchestra's time, Wednesday was set aside for rehearsals with the chorus, so that no public concert occurred. The audience reassembled Thursday night to hear Mr. Pearce's solos and an unfamiliar orchestral work, the suite from Bartók's *The Miraculous Mandarin*. Although the general response to the Bartók suite was all that could be wished, growls and grumbles were heard from some of the higher echelons of society, who apparently begrudged the dozen minutes spent away from the conventional repertory. Mr. Ormandy conducted with conviction and authority, and the orchestra played with feverish intensity.

It was an astringent close to a concert brilliant with many contrasts. Mr. Ormandy began with the Beethoven Eighth Symphony, sunnily played. Mr. Pearce then sang a group for which he must be given credit because of his artistic intentions, although he is not at his best in the style required for Bach's *Only Be Still*, from the *Cantata No. 9*; Bishop's *Love Has Eyes*; and the brassy *Sound an Alarm*, from Handel's *Judas Macabaeus*. Mr. Pearce was more at home



Jan Pearce

and more warmly received in the Italian arias that he sang after intermission—*Fra poco a me ricovero*, from Donizetti's *Lucia di Lammermoor*, and *E lucevan le stelle*, from Puccini's *Tosca*. Here his warm, rich voice was freely emitted and again demonstrated his unfailing mastery of tone production. There was time for two encores, the lilting *Waltz* from Strauss' *The Gypsy Baron* and *Oley Speaks*, Morning.

Once again, the chorus sang just enough to establish itself. Three excerpts from the Honegger's *King David* were chosen—one of them, *The Crowning of Solomon*, a short orchestral interlude; the *Dance before the Ark*; and the concluding section of the work, *The Death of David*, with

(Continued on page 27)



## Deficit Finance Threatens The Future of Our Orchestras

WITH the publication of the annual treasurer's report of the Philharmonic-Symphony Society of New York, the picture of major orchestra finances in 1947-48 is complete. It is a familiar picture, a little bigger in scale than ever before, but largely unchanged in the relationship of its component parts. Once again our principal orchestras paid out more money than they were able to take in. The Philharmonic-Symphony Society, with its uncommonly generous pension arrangement (involving an outlay of \$89,263 last year) went into the red to the extent of \$109,190. The Philadelphia Orchestra, which spent only \$21,207 on pension payments, lost \$78,791 before leaving for its spring tour, and another unexpected \$37,000 on the tour, because of increases in railroad fares made after contracts had been signed. The Boston Symphony called on its Friends of the Orchestra for \$60,000.

It is no longer easy to collect \$109,000, or even \$60,000, each year, merely by passing the hat. Nor is it possible to close the gap between income and outgo by further raises in ticket prices; in most instances, the present scale cannot be maintained if we move into a period of diminished national prosperity. The musicians are understandably unwilling to relinquish any of their recent wage improvements. Managers assert that their administrative costs are already at rock bottom.

The Philharmonic-Symphony Society, with the co-operation of other non-profit musical organizations, is gunning for the 20-per-cent federal admissions tax, seeking repeal of the measure by the next Congress. If the society could have kept the portion of the ticket price it was required to turn over to the Treasury Department, its deficit last year would have been reduced to a trifling \$5,200.

But even if the tax is removed, the margin of safety will continue to be too small for comfort. Revolving funds, such as the \$250,000 Koussevitzky Fund the Boston Symphony is now undertaking to raise, provide cushioning against abrupt decreases in income or increases in cost, but money used from such funds ultimately has to be replaced.

In the final analysis, only a balanced set of books can guarantee the permanent existence of a symphony orchestra. The complicated problem of orchestra finance will not be solved by the well-meaning proposals of editors and other amateurs; but neither will it be solved by managers and boards if their thinking does not move out of traditional

grooves. The public gives magnificent support to the orchestras nowadays; it is willing to pay enormously higher prices for its music than any large musical audience ever has been before in the history of the world. Its right to hear great music beautifully played must not be threatened. Something is costing too much in the operation of our orchestras. Until that something, whatever it may be, is eliminated from the budget, each orchestra will continue to cling to life by a tenuous thread which may snap at any time.

## Borodin versus Mahler in the Sunday Broadcasts

A tendency to assume that the radio public is less intelligent and open-minded than the concert public has frequently shown itself in the radio programs of some of our major orchestras. A striking instance appears in the fall broadcast schedule of the New York Philharmonic-Symphony Society, though that organization is no more culpable in this respect than any of the other leading orchestras of the nation.

The Philharmonic-Symphony earned the gratitude of all by placing Schönberg's Five Orchestral Pieces on its program for Thursday, Oct. 21, and Webern's Passacaglia on the Saturday, Oct. 23, program. But when the Sunday broadcast on Oct. 24 came around, the public was regaled with Bach, Schumann and Brahms, and the radio listeners were deprived of Dimitri Mitropoulos' interpretations of the modern music which he conducts so superlatively. Again, on Thursday, Oct. 28, the Philharmonic-Symphony played Morton Gould's Third Symphony, which is anything but forbidding and has at least one movement which was a sure success with the audiences that heard it. Yet on Sunday, the radio public heard Borodin's Second Symphony instead.

But perhaps the saddest deprivation of all is embodied in the contrast between the program for Thursday, Nov. 11, and that for Sunday, Nov. 14. On Thursday, Mr. Mitropoulos conducted Gustav Mahler's Seventh Symphony, which like the other symphonies by Mahler is heard shamefully infrequently in this country. But the Sunday radio public heard — Tchaikovsky's Fifth Symphony!

It is no secret that Leopold Stokowski incurred the wrath of certain influential people some years ago when he offered the public a series of stimulating programs with the NBC Symphony. At that time, he conducted Schönberg's fascinating symphonic poem, Pelleas und Melisande (an early work with which the American public had no acquaintance) for an invited audience; but it was never allowed to reach the air waves.

## From Our Readers

NEW YORK

To the Editor:

During a recent and fairly extensive concert tour of Europe, I naturally found many occasions for conversation and exchange of views with musicians of every kind.

The more sophisticated and alert European musicians are fully aware of American achievements in music and are eager to learn more about them. Unfortunately, however, these musicians constitute a minority. If the truth is told, the average European musician is entirely uninformed about the importance and scope of the American musical scene today. This lack of quite elementary information leads to many misconceptions and prejudices.

I encountered young composers who did not know the name of a single living American composer; educators who had never heard of the Juilliard School or the Curtis Institute, or of any other important American educational center; performers who were unacquainted with the excellence of many of their young American colleagues; orchestral players who could not believe their ears when they were told of the vast, progressive repertoire performed by American orchestras. One critic could not make himself admit that a prominent young soloist, bred and trained in America, is a product of the United States; to this critic he was "international," but not American. A reviewer for one of Europe's important dailies, in a cultural center of some importance, referred to one of America's representative composers as "an American who was trained in Paris."

More examples could be given, but these suffice to indicate the serious need for co-ordinated effort in the field of propaganda by all the constructive musical forces active in this country today. Much is already being done both by organizations and individuals. Many plans are afoot, and many others have already been realized. But there are still countless steps that could be taken—comparatively simple ones. For instance, few European musicians have ever seen the Sunday music sections of our major papers. These sections would be enlightening even to those who do not read English; the listings of musical events alone are impressive. Why not see to it that these pages reach such vital centers as universities, libraries, music schools, and the music desks of all the better known European publications?

My object is not to make suggestions, however, but rather to draw attention to an unfortunate state of affairs which can be remedied only by the concentrated and sustained efforts of all who have the cause of American music and American culture at heart.

JACQUES DE MENASSE

NEW YORK

To the Editor:

I am distressed beyond measure to read such an unfriendly review of my poor little memoirs (Harold Bauer, His Book) in your great publication. Why spend so much time in breaking a butterfly on the wheel and why, oh why, dearest MUSICAL AMERICA, enlist the services of such a distinguished scholar as C. S. to perform the job of executioner?

Very humbly I repeat what I said in the Preface to this contemptible volume: this chore was wished on me. I was bullied and cajoled into writing the story of my life. I didn't go for to offend C. S. or anyone else. He writes that there is nothing in the book about music that is worth remembering. I know it. I didn't write any learned stuff for the simple reason that I don't really know anything about music beyond the very little that has carried me through my long career by the skin of my teeth. I'm so sorry.

It isn't my fault, truly, if the publisher described my book as wise, witty and candid. I know only too well that I possess none of these qualities, not even that of candor, with which the reviewer is nevertheless inclined to credit me. C. S. says I have written with venom about critics—Oh! Oh!, I respectfully protest. I only said that they don't let people find out things for themselves, since they know it all in advance, and write about it before the other fellow gets a chance to form his own opinion. That doesn't make me a snake, does it? Of course I am sorry that your reviewer did not let readers find out for themselves what a stupid little book I wrote. They would have had such fun.

Anyhow, my remorseful apologies to C. S. for having bothered him, and since his review terminates with the statement that "Harold Bauer the author has done a disservice to Harold Bauer the artist," I feel that owe an apology to the latter also, which I trust you will publish.

HAROLD BAUER

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113 West 57th Street, New York 19, N. Y.

Telephone: Circle 7-0520 Cable Address: MUAMER

Editor: CECIL SMITH

Associate Editor: QUAINANCE EATON

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# MUSICAL AMERICANA

NO less than three new piano concertos are being performed by **Rudolf Firkusny** this season. He played the Second Piano Concerto by **Bohuslav Martinu** in its new orchestration with the National Symphony in October. In December and January, Mr. Firkusny will give the first performances of **Howard Hanson's** Piano Concerto, in Rochester and in New York. And on Jan. 20 he is scheduled to give the New York premiere of the Piano Concerto by **Gian-Carlo Menotti** with the Philharmonic-Symphony. Mr. Firkusny gave the premiere of Martinu's Second Piano Concerto in Prague in 1934, and introduced it to the United States in 1946, at which time the composer decided to re-orchestrate it.

Engagements at the Edinburgh Festival and the Three Choirs Festival at Worcester, and recitals in Denmark have kept **Kathleen Ferrier**, English contralto, busy traveling in recent months. Miss Ferrier returns to the United States in March and will be heard in a concert performance of Gluck's *Orfeo* with the Little Orchestra Society in New York. . . . **Jacqueline Blancard**, Swiss pianist, who recently made a distinguished debut in the United States, opened a European tour with the Dublin Symphony, under Edmond Appia, in early November. She will proceed from Ireland to Switzerland, Belgium and France for further recitals and orchestral appearances. . . . After singing on an all-Wagner program under Fritz Reiner, with the Minneapolis Symphony, on Oct. 30, **Astrid Varnay** left by plane for England, where she will make her first appearance on a European operatic stage as a leading dramatic soprano in the Wagner season at Covent Garden. She will be heard as Brünnhilde, in *Siegfried* and in *Die Walküre*, and also as Isolde. Miss Varnay returns in December to join the Metropolitan Opera in New York.

Not since he toured Europe as a child prodigy of seven years, has **Claudio Arrau** enjoyed so warm a welcome as on his recent visit. After four London concerts the pianist went to Holland for appearances in The Hague and in Amsterdam, where he was soloist with the Concertgebouw Orchestra. . . . **Rudolf Serkin** and **Adolf Busch** recently completed a tour of Cuba, Colombia, Puerto Rico and Mexico. Traveling by plane, they covered thousands of miles in a period of less than two weeks.

Composers in Germany today would rather have CARE food packages than money, **Robert Merrill**, baritone, has discovered. The revelation came as the result of Mr. Merrill's \$1,000 prize, offered to the composer of the best one-act opera with an English libretto, in which the baritone is the hero, instead of the tenor, and wins the heroine. News of Mr. Merrill's contest was picked up by a German newspaper, which failed to include the stipulation that the composer be an American citizen. As a result, of the 400 entries in the contest more than 100 came from Germany. Almost all of the composers stated that they preferred to be paid in CARE packages instead of cash.

When **David Tamkin's** opera, *The Dybbuk*, has its world premiere in a concert version with the Portland Symphony on Feb. 7, **Jan Peerce**, Metropolitan opera tenor, will sing the leading role. . . . After two years as a member of the Royal Opera, Covent Garden, and as a guest artist of the Stockholm and Copenhagen operas, **Doris Doree** will return to the United States late in November for her first concert tour in three years. She has been heard widely in concerts in Europe, in addition to making operatic appearances.

**Mary Bothwell**, Canadian soprano, will cross the Atlantic five times in as many months to fill opera and concert engagements this year. She returned from London in September, but will go back to appear at Covent Garden after American recital appearances. December will find her again in America with only a month's respite before she goes to Paris and Holland in January. . . . **James de la Fuente**, violinist, has completed an arrangement of Bach's D minor Piano Concerto for violin and piano. The work was originally composed for violin, according to scholars, but only Bach's transcription of it for clavier and strings has come down to us. Mr. de la Fuente took the piano part of his arrangement from the orchestral score and the violin part from the solo clavier part, using the Bach Gesellschaft Edition.

The Elizabeth Sprague Coolidge Medal, awarded annually by the Coolidge Foundation in

## What They Read 20 Years Ago

MUSICAL AMERICA for November, 1928



HOME FROM EUROPE—Antonio Scotti; Margaret Matzenauer and her daughter, Adrienne; Lucrezia Bori



THE JUILLIARD FACULTY ASSEMBLED

Left to right, sitting: Rosina Lhevinne, Olga Samaroff, Leopold Auer, Ernest Hutcheson, Marcella Sembrich, Paul Kochanski, Anna Schoen-Rene, Rubin Goldmark. Standing: Franklin Robinson, Oscar Wagner, Paul Reimers, James Friskin, Carl Friedberg, Francis Rogers, Edouard Dethier, Alexander Siloti, Minna Saumelo, Rhoda Erskine, Florence Page Kimball, Hans Letz and Bernard Wagenaar

### How About a Nine-Year-Old Conductor?

*There is nothing remarkable in the fact of a recital by an eleven-year-old violinist. Master Lurak's father is presenting him largely for the purpose of letting his friendly following and others hear him play before a public audience.*

1928

the Library of Congress, was presented on Oct. 30 to **Erich Itor Kahn**, pianist of the Albeneri Trio, for his "eminent services to chamber music." The medal was given to Mr. Kahn in Washington, D. C., where the Albeneri Trio was heard in an all-Schubert program at the Library of Congress on Mrs. Coolidge's 84th birthday.

. . . **Florence Mercur**, pianist, has been chosen by American Film Productions for the leading role in *No Path of Glory*, a documentary musical short scheduled for production in December. Outdoor shots will be taken in New York and studio scenes in Hollywood. Over 1000 colleges and universities were canvassed in the choice of the typical mid-western American woman pianist called for by the script. . . . **Stephan Hero** recently gave a violin recital of Polish music, both classical and contemporary, at the Polish Embassy in Washington, D. C. . . . **Mary Ledgerwood**, contralto, was heard in a joint recital with **Ladislav Helfenbein**, pianist, in a recital in Easthampton, L. I., commemorating the 300th anniversary of the founding of the community. Miss Ledgerwood will sing in four performances of Handel's *Messiah* and Bach's Christmas Oratorio during the holiday season. . . . **Maria Shacko**, mezzo-soprano, opened a six-months tour of Europe in the British Zone of Germany on Oct. 26. She will sing in the American Zone, and in Austria, France, England and Scandinavia. . . . **Barbara Denenholz**, pianist, gave a recital in the Brooklyn Museum recently before setting out on an eight weeks tour of the eastern states.

### There Ought to Have Been

After its first Metropolitan performance, there were none of the critical misgivings about Respighi's *The Sunken Bell* that there had been over Strauss' *The Egyptian Helen*.

1928

### A New Way to Pay an Old Debt

In giving an American premiere to Kurt Atterberg's *Symphony*, which won the much advertised Schubert Memorial Prize, **Willem Mengelberg** was no doubt merely fulfilling the Philharmonic's debt to Schubert.

1928

### It Wasn't: Witness Bayreuth and Salzburg

Arturo Toscanini has stated his intention of bidding a definite farewell to the theatre with *Parsifal*. Can this be true?

1928

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## RECITALS

(Continued from page 12)

vested with a substantial measure of poetic expressiveness, the Intermezzo (Retrospect) was made wistfully significant, and the final movement was played fluently and colorfully. In the opening movement, however, but little of the majestic spirit and dramatic impact of the main subject was realized, its weakening being due in part to undue clipping of some of the note values, while too ponderous treatment of the Scherzo robbed it of its essential lilt.

Later the pianist played simple arrangements, by himself, of the Chinese Emperors' Entrance Hymn of circa 1,000 B.C., a Hymn by St. Ambrose, and a twelfth century troubadour song; and found apt tonal tints for imaginative performances of Debussy's *Colloque d'Anacapri* and Ravel's *Jeux d'eau*. The Strauss-Godowsky *Fledermaus* closed the program.

### Aksel Schiotz, Tenor (Debut) Town Hall, Oct. 20

Aksel Schiotz, a Danish tenor whose phonograph records had already established his reputation in this country, was chosen by the Town Hall Music Committee for the honor of a recital under its auspices. A capacity audience awaited his appearance with anticipation, and received him cordially. An inaccuracy in the program described the occasion as his "first time in America," overlooking not only his recital in Waterbury, Conn., the previous week, but also his earlier visit to San Francisco and Los Angeles in 1939.

Mr. Schiotz proved to be a serious artist, but hardly an unrivalled one. His vocal resources were unimpressive. His tone was small and pale, except for a few notes in the baritone register which occasionally burst forth with startling resonance, and its color, which seldom changed much, quickly became monotonous and disaffecting. Moreover, two years of illness, which have kept him off the concert stage until this fall, have left him without adequate breath support. In his opening Handel arias he was forced into more frequent respiration than the composer expected, and throughout the evening the constrained volume and white timbre of his singing indicated that he was husbanding his breath carefully.

Only a supreme interpretative gift could counterbalance such shortcomings, imposed by ruthless nature and imperfect technique, and such a gift Mr. Schiotz did not demonstrate. His attitude toward his songs was intelligent and direct, and his diction was good, but except for three or four brief instants in Schumann's *Dichterliebe* cycle, he was neither imaginative nor particularly poetic. The program could not be passed off too casually, however, for despite his limitations, he gave evidence of a cultivated background, and he was guided by a desire to do justice to the music.

Detailed analysis of the separate items is not particularly to the point, since the chief demerit of the recital, in the final analysis, was its sameness. We had expected, however, a more confident exposition of Handel's *Where'er Ye Walk*, from *Semele*, and of the *Comfort Ye*, from *Ev'ry Valley*, from the same composer's *Messiah*; they were small in scale, dry in sound, and devoid of rhythmic dynamism. The recitative and air from Haydn's *The Creation*, *Und Gott schuf den Menschen*, emerged as little more than a parlor miniature.

In addition to the *Dichterliebe*, Mr. Schiotz's choice of Lieder included four songs by Brahms—two from the *Magelone* set (*Keinen hat es noch gereut und Ruhe, Süssliechen*) and two more familiar lyrics, *Die Mainacht* and *Ständchen*. Here one



Sylvia and Benno Rabinof

sought in vain even the moments of intuition which now and then had given a flash of distinction to the Schumann cycle; and the closing portion of *Die Mainacht* was actually uncomfortable to listen to, as the singer seemed to push the phrases almost beyond the point at which his breath became exhausted.

Three uninspiring Danish songs completed the program—Weyse's *Skøn Jomfru*, Heise's *Skovensomhed*, and Gade's *Aprilsve*. George Reeves was the accompanist.

C. S.

### Edith Weiss Mann, Harpsichordist Ernest White, Organist Town Hall, Oct. 21

Mme. Weiss Mann, an earnest practitioner of the harpsichord, arranged a program of baroque music in which her own playing was the single constant element. She played solos by Michel-Richard de Lalande, Jean-Philippe Rameau, and Domenico Scarlatti, and performed the solo part of Bach's D major Concerto with the accompaniment of a handful of strings. Mildred Hunt Wummer, a gracious flutist, joined her in two works, Telemann's Sonata in B flat, for flute, harpsichord concertant, and organ, in which Ernest White played the organ part; and Bach's Fifth Brandenburg Concerto, in which the violin concertino was in the hands of Felix Galimir. In addition to his share in the Telemann, Mr. White also played in two Handel Organ Concertos—No. 1, in G minor, and No. 5, in F major; and in three Mozart Organ Sonatas, two of which were in C major and one in F major.

The participants in the program worked at their music conscientiously, but seldom succeeded in sounding like a confident, well balanced ensemble. Mr. White struggled to make an electronic organ sound like a relic of the baroque period, employing rather bleak registrations overburdened with upper octave doublings. Everybody was always very conscious of the necessity of keeping on the beat.

C. S.

### Donald Dame, Tenor Town Hall, Oct. 22

At its best, Mr. Dame's singing was pleasing, tasteful and imaginative. The folksong arrangements which opened the program, some of the lyric songs in Schumann's *Liederkreis*, Op. 39, such as *Die Stille* and *Wehmut*, and Debussy's *Colloque Sentimental* were done with engaging sincerity. For such music-dramas in miniature as the Schumann *Waldeggespräch* and *Auf einer Burg*, however, the singer had neither the requisite power and color of voice nor the force of temperament. The rapturous climax of the *Frühlingsnacht* (taken at a vertiginous pace) sounded pale and breathless, and the mysterious excitement of *Schöne Fremde* eluded Mr. Dame completely.

He seemed to be suffering from a cold, but in any case his voice lacked resonance and freedom, and he resorted frequently to parlando. His

diction was always clear, but his pronunciation in both French and German could be improved. The vowel sounds were flat and colorless, and he missed most of the gutturals and rolled r's in German.

In his final group, Mr. Dame sang three works still in manuscript: Max Walmer's *Beholding Her*; Edward Maltzman's *Neither Spirit Nor Bird*; and Rhea Silberta's *You Shall Have Your Red Rose*. He interspersed these clammily sentimental works with two unbearably "cute" songs, *Gene Bone* and *Howard Fenton's Captain Kidd* and *Daniel Wolf's The Pretzel Man*. Since none of the five novelties revealed any distinction of musical material or treatment, one could only assume that they had been chosen for their popular appeal on the lowest possible level; and Mr. Dame sang them too archly. George Schick was the expert accompanist.

R. S.

### Vytautas Bacevicius, Pianist Carnegie Hall, Oct. 22

Numerous short works, including sizable Chopin and Debussy groups, surrounded the major item on Mr. Bacevicius' program, his own Second Sonata, Op. 37. The composer was also represented by a Prelude and a Poème. The rest of the list comprised one piece each by Bach-Busoni, Scarlatti-Tausig, Dohnanyi, Gruodis, and Krein, and two Scarlatti sonatas.

Mr. Bacevicius gave evidence of serious musicianship and an ample technique but displayed little in the way of variety and imaginative filling in of details. To a Chopin nocturne he applied little more color than to a Scarlatti sonata, and, except for the difference in musical idioms, the Bach-Busoni Prelude and Fugue in D major might almost as well have been Mr. Bacevicius' own Sonata. The recitalist's compositions lack personality; such definition as his idiom possesses reveals itself in glimmers of Scriabin and Prokofieff, which occasionally pierce the pervading apathy. He does, however, write in consistently pianistic terms.

A. B.

### Mieczyslaw Horszowski, Pianist Town Hall, Oct. 23

After the pyrotechnics of so many young pianists these recent weeks it was a joy to hear again a player like Mieczyslaw Horszowski, whose concern, first and last, is with music for its own sake. This reviewer, who has listened to Mr. Horszowski for years, now with more pleasure, now with less, has never before relished his accomplishments as he did this time. Indeed, the recital was one of the red-letter events of the early season. Practically all evening it held one enthralled by the magnitude of the artist's intellectual grasp, his mechanism, and, above all, his sense of beauty. Mr. Horszowski knows, in the first place, that the piano is primarily a singing instrument, and he understands, as so many of his youthful colleagues do not, how to make it sing. He would have needed no more than Beethoven's G major Sonata, Op. 31, No. 1, to demonstrate this fact. His color and the rapturous cantabile his caressing touch summoned from the instrument were elicited at will throughout the program, and never more entrancingly than in Chopin's B flat Mazurka, Op. 24, No. 4, or the one in C major, Op. 24, No. 2.

If anyone had felt disposed to question the wider range and greater variety of the player's virtuosity, his doubts would have been set at rest by Mr. Horszowski's prodigious performance of Szymanowski's Second Sonata, Op. 21. The work itself is the only creation of its composer this listener has enjoyed completely, and from the start. A colossal conception, of mighty architecture, suffused with romantic elements from Tristan and structurally influenced by Reger, it suggests an early twentieth-century evocation of Liszt's B minor Sonata—even to the



Donald Dame

M. Horszowski

fugal pages in the latter part of the second movement. The gigantic proportions and gruesome difficulties of the sonata must make it a nightmare to the pianist who ventures on it. Mr. Horszowski gave a stupendous account of it. Afterwards, he furnished a beautifully transparent performance of Camargo Guarnieri's Third Sonata—music of singularly diaphanous, yet withal, interestingly contrapuntal, texture.

H. F. P.

### Benno Rabinof, Violin Sylvia Rabinof, Piano Town Hall, Oct. 23, 5:30

Mr. and Mrs. Rabinof are undertaking this fall to play all ten of Beethoven's sonatas for violin and piano, in three late-afternoon Sunday recitals. The first program consisted of the G major Sonata, Op. 30, No. 3; the A major Sonata, Op. 12, No. 2; and the monumental C minor Sonata, Op. 30, No. 2. Of these the first two were somewhat cautiously, but on the whole acceptably, played, with Mrs. Rabinof adhering to a purer style than her husband, who inclined to excessive vibrato and questionable slurs. The C minor Sonata was more vigorously delivered, as though the performers had been husbanding their best dramatic and expressive resources, to unleash them in this single work at the end.

C. S.

### Composers' Forum McMillin Theatre, Oct. 23

Two more starkly contrasted musical personalities than Peggy Glanville-Hicks and Irwin A. Bazelon could not have been found. Miss Glanville-Hicks writes with cool, intellectual precision, in a carefully groomed neo-classic idiom, strongly reminiscent of Stravinsky. Mr. Bazelon takes Schönberg and Webern as his models, and seemingly throws his music on paper as imagination stirs him, sometimes with fascinating, and sometimes with appalling, results.

Miss Glanville-Hicks' Concertino da Camera, for flute, clarinet, bassoon and piano was deftly played by Carleton Sprague Smith, Abram Klotzman, David Manchester and Maro Ajemian. It is well-scored and neatly worked out, but with the exception of one passage in the slow movement it never rises above the level of a clever musical conversation piece.

Thirteen Ways of Looking at a Blackbird, brief songs set to poems by Wallace Stevens, had more bite, but the pedestrian nature of the verse and the fragmentary character of the work as a whole had obviously hampered the composer's imagination. Joseph Riley, baritone, and Miss Ajemian performed the cycle.

Profiles from China, five songs with modern Chinese texts in a translation by Eunice Tietjens, was the least venturesome, but the most successful, of Miss Glanville-Hicks' works. Here at last one found a skillful use of harmonic color, dramatic impact and a sense of the capabilities of the human voice. Romolo de Spirito, tenor, and Carrington Welch were the interpreters.

Mr. Bazelon's Suite, for clarinet, (Continued on page 20)



## New York Program Of Rare Music Given

Society for Forgotten Music  
Plays Works by Spohr, Dussek  
At Public Library

The American branch of the Society for Forgotten Music made its full-dress debut in the lecture hall of the New York Public Library on Oct. 31, with a program of little known or entirely unknown eighteenth and nineteenth-century works. Vladimir Dukelsky, founder and president of the organization, was on hand to address the WNYC radio audience during the intermission, and to supply accompaniments for Tatiana Pober, mezzo-soprano. Other participants in the program were Heida Hermanns, pianist; and a number of chamber players—David Sackson and David Mankovitz, violins; David Schwartz, viola; Maurice Bialkin, cello; Reuben Jamitz, double-bass; Julius Baker, flute; Albert Goltzer, oboe; David Weber, clarinet; Leonard Sharrow, bassoon; and Jack Finestone, pianist.

Mr. Dukelsky, with the co-operation of Roland-Manuel, Henry Barraud, and other prominent French musicians, formed the parent organization of the Society for Forgotten Music two years ago in Paris, and a number of concerts have already been presented there. The American branch was organized not simply to further the cause of neglected music in the United States, but to collect funds to assist the Paris group. The Public Library concert was the first of a series of four chamber programs to be given there. Plans for the year in Paris, which are somewhat more ambitious, call for two full symphonic programs, in addition to radio broadcasts and other events.

The first New York program contained three works of considerable interest—of which one may appropriately be called a masterpiece—and several items which might as well have been left buried. Ludwig Spohr's Nonet towered above the Society's other discoveries; the strength of its musical ideas, the idiomatic effectiveness of the instrumental writing, and the constantly pleasing sound of its textures make it an important monument of chamber music literature, and one which should never have been dropped from the repertory in the first place.

A Piano Sonata in F sharp minor, Op. 61, by Johann Ladislaus Dussek, subtitled *Elégie harmonique sur la mort du Prince Louis Ferdinand de Prusse*, en forme de sonate, contained many soberly impressive passages, reminiscent of the elegiac mood if not the inventive genius of Beethoven. The principal weakness of the music is its lack of an altogether cogent rhythmic structure, a deficiency which robs the thematic development of the passionate impact a Beethoven could have given it.

A little Trio in E major (for two violins and cello, with the continuo played on the piano) by Johann Stamitz, provided an interesting demonstration of the fire and brilliance the Mannheim school brought to instrumental music. The other items in the program, all vocal, were slight in substance. Three examples of Russian music before Glinka, by Yevstignei Fomin, K. A. Goedicke, and Jean Bulant, proved that we are right in assuming that Russian music before Glinka does not warrant any attention. Three songs by César Cui proved that we are right in assuming that the music of Cui, the least gifted of the celebrated Group of Five, does not deserve any more performances than it receives.

The concert required a faithful devotion to the cause, for none of the performances, except in a measure those of Miss Pober, were expert enough to do much more for the music than state the essential facts.

Cecil Smith

## Harvard Sponsors New Music Concert

Fauré Messe Basse Revived—  
Works by Chanler and Pinkham  
Given Hearings

BOSTON.—A program made up of new and unusual music was given under the auspices of the music department of Harvard University, at Sanders Theatre on Oct. 17. The program was to have been presented at the home of Miss Fanny Mason, the devoted music patroness of Boston, on Aug. 29, but was postponed when she died on that very day. The concert was given on this occasion as a memorial to her.

The program opened with Fauré's Messe Basse (1907), for three female voices and organ, which was followed by Louise Talma's Carmina Mariana (1943). The high point of the evening was a revised version of Theodore Chanler's The Second Joyful Mystery—consisting of the original jazzy prelude and clean, melodious fugue for two pianos, and a newly added dainty setting of the Magnificat text for the paired pianos and a small women's chorus.

Two able and imaginative, if tentative, pieces were Daniel Pinkham's Three Lyric Scenes, on texts by W. H. Auden, and The Garden of Artemis, on sophisticated and slyly humorous texts by Robert Hillyer. The Garden of Artemis is the better of the two, for in the first of Mr. Auden's texts the composer was faced with absolutely unmusical—and, to this reviewer, incomprehensible—verses.

The large forces for this concert included Nancy Trickey, soprano; Eunice Alberts, contralto; Paul Tibbets, baritone; Reginald Aitkins, flute; Paul Kramer, oboe; Diran Chertavian, clarinet; Jean Stillman and Robert Brink, violins; Eleftherios Eleftherakis, viola; Hannah Sherman, cello; Gloria Webber, double-bass; and Louise Talma, Melville Smith and Gregory Tucker, pianists. Mr. Pinkham conducted his own music, of which The Garden of Artemis required the three vocal soloists, small women's chorus, and violin, viola, cello, flute and clarinet.

CYRUS DURGIN

## New Orleans Stages La Bohème and Lucia

NEW ORLEANS.—The musical season was formally opened on Oct. 9th by an excellent performance of Donizetti's Lucia di Lammermoor, which was repeated on Oct. 11. At both performances, Graciela Rivera sang the title role, and Eugene Conley was the Edgardo. Ivan Petroff, Stanley Carlson, Henri Etienne, Alton Wilder, and Gertrude di Martino completed the cast.

On Oct. 21, La Bohème was presented with Irma Gonzalez as an ingratiating Mimì and Walter Fredericks, the possessor of a substantial tenor voice, as Rodolfo. Enzo Mascherini was the Marcello, Isleta Gayle the Musetta, and Stanley Carlson the Colline. A better Schaunard than Robert Bird cannot be recalled here. Special praise is also due to Lloyd Harris for the humor with which he invested the roles of Benoit and Alcindoro. Madeleine Beckhard's training of the choruses and Hamilton Benz's stage direction were admirable.

As conductor, Walter Herbert proved his versatility in the two widely divergent operas. Hugh M. Wilkinson, president of the New Orleans Opera House Association, has never yet disappointed opera patrons. Judging from the performances given thus far, his promise of a fine season will be fulfilled.

The Choristers, Norman Bell, director, gave their first concert recently. Mr. Bell has accomplished a great deal in a short time.

H. B. L.

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## RECITALS

(Continued from page 18)

cello and piano, was sensitively played by Abraham Nathanson, Aaron Shapinsky, and Hilda Fenya. It was permeated with the spirit (and often the letter) of Schönberg's Pierrot Lunaire, yet there was no denying Mr. Bazelon's acute sense of instrumental color, his extraordinary emotional intensity and his ability to weave interesting textures. His major faults in this work were a blithe unconcern for formal development and an overwhelming psychological pretentiousness. You do not begin by writing like Proust or painting like Picasso; you evolve such revolutionary and subjective styles.

The String Quartet No. 2, played by Albert Weintraub, Robert White-man, Saul Montlack and Jack Yablokoff, had the same merits and failings as the suite. It contained passages of amazingly complex yet convincing harmonic and contrapuntal development, but it never began or ended decisively, and it broke down in a score of places into confused wandering. Mr. Bazelon is brilliantly gifted and he obviously has something to say. If he acquires a self-discipline and command of form which were lacking in these examples of his work, he should make a distinguished place for himself.

R. S.

### Blanche Thebom, Mezzo-Soprano Town Hall, Oct. 24, 3:00

If a stunning presence and a vivid dramatic temperament sufficed to make a distinguished concert, Blanche Thebom's latest Town Hall recital would have been an experience to remember. Unfortunately, her fine voice exhibited such technical flaws that the hearer was almost constantly disquieted over its future unless the well-graced mezzo-soprano applies herself to their correction before they become irremediable. Time and again, her tones were breathy, ill-supported, spread, with departures from the pitch; and there were hard, rough sounds at the top of her register. Yet, properly emitted—as the singer has repeatedly demonstrated in the past—her voice is capable of smooth and sumptuous quality.

It is to be hoped that these faults marked only a passing phase, and that Miss Thebom is not suffering any lasting technical impairment. It was, perhaps, over-bold of her to attempt, at the outset, Eglantine's exacting piece of dramatic bravura, Bethörte, die an meine Liebe glaubt, from Weber's Euryanthe. For this she possessed the theatrical feeling, but hardly the fullness of grand manner and certainly not the proper vocal produc-

tion. One hears this big air so infrequently that on an occasion as rare as this the stylistic and technical accomplishment ought to be of a much superior order.

Lieder by Brahms and Wolf made up the rest of the first half of the program. Miss Thebom's interpretations varied widely in quality; Brahms' Nicht mehr zu dir zu gehen, for example, lacked weight and profundity. Es träumte mir and O komm, hold Sommernacht (particularly the latter) were better, and Wolf's Cophtisches Lied was perhaps best of all. The same composer's Um Mitternacht, Bei eine Trauung, and Verschling der Abgrund concluded the Wolf group—the last strongly dramatic in its mood, hence quite suited to the singer. From German Lieder Miss Thebom turned to Ravel. At the end of the program, four new songs by Celius Dougherty (Love in the Dictionary, Loveliest of Trees, Declaration of Independence and Song of Autumn) — amusing trifles, still in manuscript — pleased the audience. William Hughes accompanied.

H. F. P.

### Mischa Elman, Violinist Carnegie Hall, Oct. 24

Mischa Elman was in his best form at this recital. Once again the sensuous beauty of his tone and the suavity of his style wove their accustomed spell. An impressive opening of the program was made with the Handel Sonata in A major, which received a performance of rich sonorities and authoritative breadth of style. This was followed by the Brahms G major Sonata and the Bach Partita in B minor for violin alone, neither of which was quite so satisfying from the interpretative standpoint. While the Bach suite was played with impeccable smoothness and purity of intonation, it was kept too prevailing in a lyrical mood, and the various sections consequently lacked sharp differentiation.

The second half of the program brought forth Isidor Achron's emotionally appealing Improvisation, affectionately played in memory of the composer; Arthur Benjamin's From San Domingo, an effective essay in a Latin-American dance form, and Mr. Elman's own arrangement of Paganini's Caprice No. 24, after Saint-Saëns's tenuous Konzertstück. Despite an idealizing performance, the last work made the program unduly long. Wolfgang Rosé was an able collaborator at the piano.

C.

### Theodore Lettvin, Pianist (Debut) Town Hall, Oct. 25, 3:00

Mr. Lettvin's first New York recital was sponsored by the Walter W. Naumberg Foundation, one of whose awards he won. Throughout the afternoon, the pianist maintained a high level of performance, combining virtuoso qualities with carefully grounded musicianship. Since he relied too heavily on technique and was overcautious about displaying his emotions, Bach's A minor English Suite and Chopin's G minor Ballade and F minor Nocturne emerged on the whole coldly. Beethoven's Waldstein Sonata he played faster than usual; while the tempos of the first and last movements were acceptable, and even breathtaking, little remained of the lyricism of the Adagio molto or the tenderness of the Allegretto moderato.

But in music suited to his inclinations, Mr. Lettvin revealed attributes of a first rate talent. Despite stolid moments in warmer passages, he despatched with aplomb the first book of Brahms' Variations on a Theme of Paganini. The one novelty of his program, Rochberg's Sonata, was above qualification; throughout the work he was in complete command, shifting easily along a wide dynamic gamut, and skillfully juxtaposing the opposed qualities of bombast and dry



Blanche Thebom

Mischa Elman

lyricism. The sonata derives mainly from Hindemith and Prokofieff, at the same time that it makes use of carefully filtered remnants of a Romantic harmonies. Despite its derivative character, the sonata has attributes of clean writing and a notable flair for making the piano "sound."

A. B.

### Jacqueline Drucker, Pianist (Debut) Carnegie Hall, Oct. 26

Jacqueline Drucker, who was the winning pianist in the North American Prize Contest in San Francisco last summer, demonstrated that as yet she has more aptitude for such compositions as the fifth and eighth preludes by Chavez, the set of Capricetti, Op. 36, by Toch, and Louise Talma's Sonata No. 1, than for music of the standard repertoire. She brought a buoyancy and spontaneity to the more recent compositions that had not been in evidence, except at odd moments, in the first part of the program, which consisted of six of Bach's Two-Part Inventions; the Bach-Liszt Fantasie and Fugue in G minor; Schumann's C minor Sonata; and Ravel's Jeux d'Eau, Menuet from Le Tombeau de Couperin, and Alborada del Gracioso. These were played with a certain facility, but with too little discernment and imagination to raise the performances above a pedestrian level. The tone was of a generally dry quality, though it took on more real vitality in the later groups.

C.

### Bernardo Segall, Pianist Carnegie Hall, Oct. 25

For an audience that all but filled Carnegie Hall, Mr. Segall, a Brazilian pianist who has lived in this country for a number of years, provided playing that was unfailingly pleasant and sometimes brilliant, though never profound or even especially thought-provoking. He obviously believes in the piano as a lyric instrument, for he has developed the ability to play a melodic line with glowing tone quality and true legato. When he plays fast, he does not pound; his tone stays shapely, and he refrains from exaggerated percussive accents. When he plays softly, his tone still retains its body and character; his pianissimo phrases are none of those breathy bits of nothingness one hears from more precious performers.

These are all important qualities in a pianist, and he put them to good use in a list which included—aside from two contemporary American works—three Bach-Busoni Organ Chorale-Preludes; Brahms' Variations on a Theme of Schumann, Op. 9; Rachmaninoff's gummily chromatic transcription of the Scherzo from Mendelssohn's Midsummer Night's Dream Music; Chopin's Fantaisie, Op. 49; Beethoven's Sonata, Op. 109; the sixth of the Paganini-Liszt Etudes; and Albeniz's El Albaicin. Of this formidable array, the Bach and the Schumann came off the best—the Bach because he understood the sonority of the organ and counterfeited it effectively; and the Schumann because its youthful yet ardent moods were suited to the pianist's temperament, and did not, like the Beethoven, demand resources of imagination he does not yet have.

Leo Smit's Seven Characteristic Pieces, a new set of capable and

superbly idiomatic studies in sonority and figuration, winding up in a remarkably effective Toccata Finale in barrel-house style, show a remarkable growth in their composer since, a year and a half ago, he wrote the score for the ballet, Virginia Sampler. Mr. Smit is no longer a mere imitator of Aaron Copland; he has taste, ideas and skill of his own, and his Seven Characteristic Pieces show important promise.

Leonard Bernstein's set of Four Anniversaries (companions to the earlier set of Seven Anniversaries) had been played for the first time by Eunice Podis, a week before, on Oct. 18. Mr. Segall played both the Smit and the Bernstein pieces with great verve and a complete sense of what the music set out to accomplish.

C. S.

### Eva Jessye Choir Town Hall, Oct. 28

In choosing the twenty singers who make up her choir, Miss Jessye has apparently given preference to voices whose quality will enhance the authentic ring of the Negro spirituals that she does so well. Consequently, the portion of her program given over to this sort of music was characterized by a rightness of style and a spontaneity of phrasing seldom heard from professional groups, particularly in the North. Only occasionally did a hint of "artistic" over-

(Continued on page 22)

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**Chicago Season Reaches Full Stride**

CHICAGO. — The Robert Shaw Chorale made its first Chicago concert appearance in Orchestra Hall on Oct. 10. In addition to works by Bach, Brahms, and sixteenth-century composers, the program contained Poulenc's G minor Mass and Hindemith's Six Chansons. A rich, fluid tone and precise attacks marked all the singing, but the intonation was not always accurate, and the words were not clear. The concert was sponsored by Roosevelt College.

Now under the direction of Mary Wickerham, instead of the Adult Education Council, which sponsored it for twelve years, the Musical Arts Piano series opened its season on Oct. 19 in Orchestra Hall with a recital in which John La Montaine, Chicago pianist, substituted for Guomar Novaes, who has been forced by illness to cancel her American tour. Mr. La Montaine played ably, but without much independence of style or technical brilliance, in music by Mozart, Beethoven, Chopin, and Ravel.

The Fine Arts String Quartet introduced William Walton's A minor Quartet in its opening program in Fullerton Hall on Oct. 20. It is a work of lyrical quality, communicative and full of inventiveness, with fresh, original melodies and striking rhythmic figures. The quartet, which consists of Leonard Sorkin and Joseph Stepanisky, violinists, Sheppard Lehnhoff, violist, and George Sopkin, cellist, played it masterfully. The program also included Haydn's Quartet in D major, Op. 20, No. 4, and Dvorak's Quartet in F major, Op. 96.

The University of Chicago Chamber Music Series in Mandel Hall began Oct. 22 with a recital by Martial Singher, baritone, in memory of the late Janet Fairbank. With Paul

Ulanowsky at the piano, Mr. Singher offered modern American songs from the Janet Fairbank Collection of the Newberry Library, and songs by Fauré, Poulenc and Moussorgsky.

Other Chicago recitalists have been Martin Sauter, violinist (Kimball Hall, Oct. 13); Lola D'Ancona, contralto, assisted by Elio Gianturco, pianist, and Ennio Bolognini, cellist (Fullerton Hall, Oct. 13); Zinaida Alvers, contralto (Kimball Hall, Oct. 17); Araxy Kashian, soprano, and Irwin Burrichter, tenor (Kimball Hall, Oct. 22); the One World Ensemble, a vocal quartet whose members are Hideko Yoshimi, Japanese-American soprano, Elizabeth Dunning, Scotch-Irish contralto, Napoleon Reed, American tenor, and Burton Cornwall, English-American bass (Oct. 18); Barre Hill, baritone, Rudolph Reuter, pianist, and John Weicher, violinist, in a benefit concert for Allen Spencer, Chicago pianist (Kimball Hall, Oct. 8).

The American Opera Company, Anna Del Preda, general director, opened its season with Verdi's La Traviata, on Oct. 24 at the Eighth Street Theatre. Wanda Stapinski, John Scott Stamford, and Harold Papageorge sang the main roles, and Peter Page conducted.

The Ballet Russe de Monte Carlo gave eighteen performances of 22 ballets at the Civic Opera House, from Oct. 19 to Nov. 1.

The Lake View Musical Society opened its autumn season on Oct. 11 in the Cordon Music Room with a Composer's Workshop, in which compositions by Mae Doelling Schmidt, Phyllis Fergus Hoyt, Cora Willis Ware, and Theodora Troendle were presented.

RUTH BARRY

**Philadelphia Orchestra  
Offers City Premieres**

PHILADELPHIA. — The Philadelphia Orchestra's concerts in the Academy of Music on Oct. 8 and 9, under Eugene Ormandy's direction, brought forward two symphonies—Beethoven's Eighth and Brahms' First—and the first Philadelphia performance of a suite of Lully's ballet music, Noce Villageoise, adapted and orchestrated by Manuel Rosenthal.

Mr. Ormandy's program on Oct. 15 and 16 opened with Mozart's Haffner Symphony, continued with Aaron Copland's A Lincoln Portrait, with Claude Rains as narrator, and closed with the Beethoven Violin Concerto, in which Ginette Niveu made her first Philadelphia appearance. On Oct. 22 and 23, the program contained Mozart's Eine Kleine Nachtmusik, Beethoven's Fifth Symphony, Respighi's Fountains of Rome, and Ravel's Second Suite from Daphnis and Chloe.

W. E. S.

**String Teachers Give  
Concert in New Fischer Hall**

The Violin, Viola and Violoncello Teachers Guild gave a concert and reception in the Carl Fischer Hall on West 57th Street on the evening of Oct. 17, the first event in that newly opened auditorium. Louis Persinger, president, and his son, Rolf, played two works for violin and viola: the Handel-Halvorsen Passacaglia and Villa-Lobos' Duo, the latter a work of singular interest, with a beautiful, rhapsodic slow movement. The Ravel Quartet was played by the Guilet Quartet—Daniel Guilet and Joseph Rabushka, violins; Rolf Persinger, viola, and Ralph Oxman, cello. The attractive new hall, which seats about 200, proved ideal for chamber music, with splendid acoustics.

Q. E.

**Charleston Symphony  
Begins Tenth Season**

CHARLESTON, W. VA. — Raymond Lewenthal, young California pianist and protégé of the Gainsborough Music Foundation, was soloist with the Charleston Symphony, Antonio Modarelli, conductor, on Oct. 24 and 25 at the Municipal Auditorium, in the first pair of concerts of the orchestra's tenth season. Mr. Lewenthal played Beethoven's Fourth Concerto with tonally persuasive and musically discerning style, and the orchestra supported him admirably. The program also included the first local performance of Mr. Modarelli's Three Miniatures, which are somewhat reminiscent of Debussy's Children's Corner. The Three Miniatures were written for children, and received their premiere last summer at Ohio Wesleyan University.

In November, the orchestra will fill touring engagements. The next regular concerts in Charleston will take place on Dec. 19 and 20, with Margaret Hope Samms, Charleston mezzo-soprano, as soloist. Other assisting artists during the season will be Miltiades Siadimas, young Greek violinist, now a member of the Charleston Symphony, and John Kline, first violist of the orchestra.

BAYARD F. ENNIS

**Herbert Graf Awarded  
Fellowship to Write Book**

Herbert Graf, stage director of the Metropolitan since 1936, has been awarded a University of Minnesota fellowship to write a book about opera. The fellowship was made possible by the assignment of funds derived from the presentation of the Metropolitan Opera on the university campus in recent years. The tentative title of the book is Opera for the People.

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## RECITALS

(Continued from page 20)

arrangement mar the conceptions. Anyone who wants to hear spirituals as they really sound in the South would do well to hear Miss Jessye's group. In the other pieces on the program the disvalues of this criterion for choosing singers became evident, for, in the more sophisticated imitations of the Negro idiom, the weedy texture of the voices and the lack of a uniformity of attack led to unfortunate results. J. H., Jr.

### New Friends of Music Town Hall, Oct. 31, 5:30

The opening of the thirteenth season of the New Friends of Music was given an extra fillip by the American debut of the Hungarian String Quartet. Made up of Zoltan Szekely and Alexandre Moszkowsky, violinists, Denes Koromzay, violist, and Vilmos Palotai, cellist, this ensemble was founded in 1935 and has been heard widely in Europe. The newcomers opened the program with Mozart's Quartet in G, K. 387, and closed it



Greenhaus

Nikolai Lopatnikoff discusses his Second Sonata with Joseph Fuchs before its premier at Mr. Fuch's Carnegie Hall Recital

with Brahms' Piano Quintet in F minor, Op. 34, with Rudolf Firkusny at the keyboard. A delectable interlude was provided by Joseph and Lillian Fuchs, who played Mozart's Duo for Violin and Viola in B flat major, K. 424, between the larger works.

The Hungarian Quartet has polish and maturity of style. Its interpretation of the Mozart work revealed the best of taste in choice of tempos, phrasing and dynamics. Occasional inaccuracies of pitch and a general thinness of tone were the only flaws in this otherwise admirable, if scarcely memorable, performance.

The Brahms Piano Quintet was also sensitively treated, though it would have profited from a more virile tone. Mr. Firkusny, doubtless impelled by the fact that most pianists drown out the strings, subdued the piano part far too much, thereby still further paling the dramatic vitality of the work. His playing was a marvel of control and adjustment, but it would have been far more satisfactory if he had abandoned himself to the youthful brio of the music.

At this late date, it is hardly necessary to recapitulate the incomparable beauty of Lillian Fuchs' viola playing or the sheer perfection which she and her brother attain on those all too rare occasions when they join forces for a Mozart duo or concerto performance. R. S.

### Joseph Fuchs, Violinist Carnegie Hall, Nov. 3

Joseph Fuchs is always a consummate musician, but he has played with a good deal more smoothness and purity of tone than he did on this occasion. Neither the A major Fugue of Tartini, in the version made by Kreisler, nor the Devil's Trill Sonata was as polished as it ought to have been, and one remarked a certain amount of coarseness and of dubious intonation. Not till he reached Beethoven's Kreutzer Sonata, in which Artur Balsam

gave a spirited account of the piano part, was the violinist more like his distinguished self. The two artists gave a broad and exuberant reading of the familiar masterpiece, capturing the elevated mood of the Variations of the second movement and the headlong dash of the Presto.

The novelty of the evening was Nikolai Lopatnikoff's Second Sonata, Op. 32, which Mr. Fuchs and Mr. Balsam exhibited for the first time. This listener cares for it less than for other works of Mr. Lopatnikoff he has heard. It is a tortuous, inchoate creation, slender in its thematic content. Its stormy, restless, dissonant first movement suggests that its composer has listened to certain manifestations of Prokofieff and Shostakovich. Of the three sections the best is the slow one, an Andante, which achieves a certain meditative mood. The agitation which characterizes the first portion of the sonata returns in the final rondo, though it culminates in a spirit of exuberance. The weakest feature of the sonata as a whole is the exiguous and uncongenial nature of its basic ideas.

The two artists played it with an effervescence that accentuated its best aspects. The program concluded with Paganini's fifth, thirteenth and seventeenth Caprices, which gave Mr. Fuchs opportunity to display his virtuoso technic and in which he utilized original piano accompaniments by his sister, Lillian Fuchs. H. F. P.

### Ilse Sass, Pianist (Debut) Times Hall, Nov. 3

Ilse Sass, a German pianist now resident here, made her local recital debut with a program that consisted of Busoni's version of Bach's Chromatic Fantasia and Fugue in D minor; Mozart's Sonata in C minor, with the prefacing Fantasia; Schumann's Arabesque and Papillons; and the Chopin Ballade in G minor. The net impression gained from her playing of this list was that of a pianist of sincere devotion to music, with a generally adequate technique that was not without its weaknesses. The various works were handled with a certain stereotyped competence that seemed to bespeak experience in public playing; and a fairly wide range of dynamics was displayed. There was little imagination or subtlety of expression, however, and frequent hurrying of groups of notes seemed to indicate an insecure sense of rhythm. C.

### Alice Howland, Mezzo-Soprano Town Hall, Nov. 3

Miss Howland is a phenomenon—an emotionally mature and distinguished artist at the outset of her career. She has mastered the highly complex problems of lieder interpretation at an age when most young sing-

(Continued on page 24)



The Hungarian String Quartet, which made its American debut at Town Hall in a program that included the Brahms Piano Quintet, with Rudolf Firkusny as soloist

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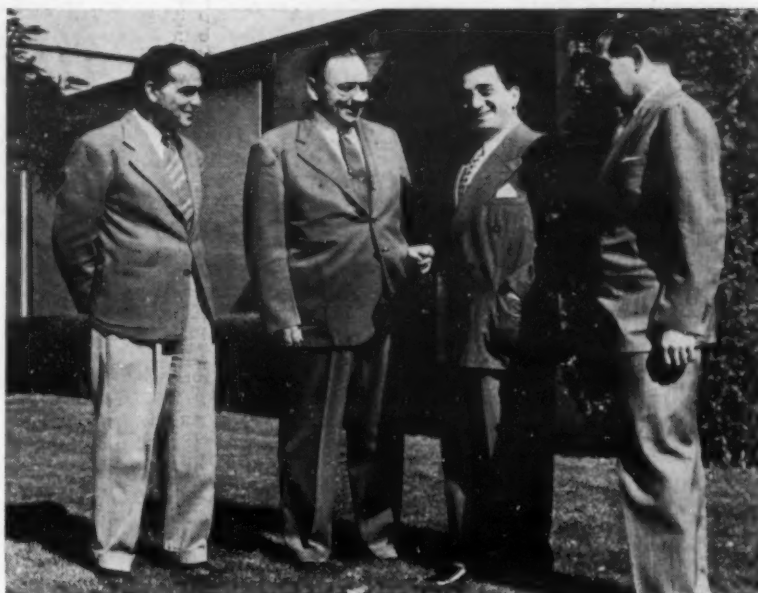
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**PEERCE SINGS FOR LARGEST ORGANIZED CIVIC AUDIENCE**

Jan Pearce, who appeared in the first concert this season of the Eugene, Oregon, Civic Music Association, is shown with Dick Williams, member of the local board of directors and manager of educational activities for the University of Oregon; G. E. Gaylord, president of the local association, and Warner Bass, his accompanist. The Eugene Civic Music Association has the largest membership—over 7,000—of any similar group in the United States.

**Wagner Opera Tour  
Visits Indianapolis**

Gounod Opera Successfully  
Staged with Carlton, Roney in  
Leading Roles

INDIANAPOLIS.—On Oct. 18, the Martens Concerts Series, Gladys Alwes, president, opened its nineteenth season with Charles Wagner's opera company in Romeo and Juliet. The cast included Louis Roney as Romeo and Jean Carlton as Juliet; and Edward Nyborg, Livingston Smith, William Shriner, Elizabeth Pritchett, Denis Harbour, William Wilderman, Jean Rifino, and Reginald Nichols in the other roles.

It was a handsomely mounted production, with colorful scenery in excellent taste, fresh costumes, and a good cast. Miss Carlton was a lovely Juliet, with a sweet, lyric voice, which she handled with considerable skill. Mr. Roney was inclined to force his bright, high tenor voice for dramatic effect. When he sang more gently, he sounded to the best advantage. The most colorful voice was that of Mr. Wilderman as Frère Laurent. The young members of the ensemble had been expertly trained.

But Gounod's music, even though it was well conducted by Walter Ducloux, is not the most inspired or inspiring music. If this dull opera must be given at all, why not sing it in English to an American audience rather than in bad French?

On Oct. 24, Bomar Cramer, Chicago pianist, was presented in the Murat Theater under the auspices of the Indiana Chapter of the American Guild of Organists. A former resident and teacher in this city, Mr. Cramer was tendered a real home-coming by a large and responsive audience. His program contained three Bach transcriptions (Now Comes The Gentle Saviour; Rejoice, Beloved Christians; and the Organ Prelude and Fugue in D major), Chopin's Sonata in B minor, and shorter works by Mendelssohn, Debussy, Stravinsky, Scriabin, Rachmaninoff, and Balakireff. Mr. Cramer displayed both a fabulous technique and an earnest approach to the music. His extraordinarily skillful use of the pedals gives a distinctive character to his playing. If one does not always agree with him in matters of interpretation, still this is playing of high caliber by a man of artistic temperament and taste.

EDWIN BILTCLIFFE

**Busy Concert Year  
In Philadelphia**

Series Managers Announce  
Artists to Appear During the  
1948-49 Season

PHILADELPHIA.—Entering on its 28th season, the Philadelphia Forum will offer several musical and choreographic events at the Academy of Music, reporting bookings of the Boston Symphony, the De Paur Infantry Chorus, the Ballet Russe de Monte Carlo, and Mariemma and her Spanish Dancers. There will be recitals by Clifford Curzon and Benno Moiseiwitsch, pianists, and Thomas L. Thomas, baritone, and a performance of Gounod's Romeo and Juliet by the Charles L. Wagner Opera Company.

Emma Feldman will present Blanche Thebom, mezzo-soprano, assisted by a group of Philadelphia Orchestra musicians under Alexander Hilsberg; Robert Shaw and his Chorale, supported by a chamber orchestra; a joint recital by Zino Francescatti, violinist, and Robert Casadesu, pianist, and recitals by Lily Pons, soprano, Vladimir Horowitz, pianist, Jan Pearce, tenor, Jascha Heifetz, violinist, and Luboshutz and Nemenoff, duo-pianists.

Jules Falk will start his 1948-49 set of Academy of Music events on October 12, 13 and 14 with performances of Aida, Madame Butterfly and Carmen by the Lyric Opera Association of New York. Other programs on his list include Lauritz Melchior, tenor; a concert of Palestinian music with orchestra, chorus, dancers and soloists; the National Orchestra of Paris under Charles Munch; Guiomar Novaes, pianist; Alec Templeton, pianist; the General Platoff Don Cossacks; a Verdi Festival with artists of the Metropolitan Opera and orchestra; and a Latin-American Fiesta.

The New Chamber Orchestra of Philadelphia, conducted by Ifor Jones, will be heard in five concerts.

W. E. S.

Sevitzky to Guest Conduct  
Mexico City Orchestra

INDIANAPOLIS.—Fabien Sevitzky, conductor of the Indianapolis Symphony, has been invited to conduct the Conservatory Orchestra of Mexico City in four concerts during December. During his absence, José Vasquez will conduct the Indianapolis Symphony in two programs, Dec. 4 and 5.

**San Antonio Season  
Opened by Max Reiter**

SAN ANTONIO.—The San Antonio Symphony, Max Reiter, conductor, opened its tenth season, Nov. 13, with the first of fifteen concerts. Mischa Elman was soloist, and those to follow are Menahem Pressler, pianist; Rise Stevens, mezzo-soprano; Clifford Curzon, pianist; Artur Rubinstein, pianist; Martial Singher, baritone; Ginette Neveu, violinist; Claudio Arrau, pianist; Julius Hegyl, violinist; Andres Segovia, guitarist; Arturo Michelangeli, pianist; Isaac Stern, violinist; and James Melton, tenor. Beethoven's Ninth Symphony will be given, with Anne Bollinger, soprano; Eunice Alberts, mezzo-soprano; Max Lichtegg, tenor; and Désiré Ligeti bass.

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Pianist

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CONCERT — OPERA — RADIO



## RECITALS

(Continued from page 22)

ers are still busily working up a repertoire of operatic arias and tried and true recital favorites. She has long since passed the stage in which vocal display is paramount in her work. Her voice is naturally warm and beautiful, but she emphasized those qualities only as an integral part of the musical context. Her interests are wide and deep, for she sang three works by the contemporary Norman Dello Joio just as perceptively as music by Schumann or Chausson. And last, but not least, in this catalogue of her praises, she has impeccable taste. There was not one superficial song on her program or a facile, sentimental or false note in her singing.

From a purely technical point of view, Miss Howland can improve the quality and flexibility of her voice. Both in Schumann's *Aufträge* and in Mahler's *Wer hat dies Liedlein erdacht*, she conveyed the humor rather through emotional inflection than through vocal dexterity and color. At times the tone sounded breathy and badly supported, and she did not use enough head resonance, especially in the Chausson *Poème de l'Amour et de la Mer*. But these blemishes of production never interfered with the musical impact of her interpretations.

Only a musician of the first order could have performed Mahler's songs from *Des Knaben Wunderhorn* as comprehensively as Miss Howland did. The delicious irony of *Des Antonius von Padua Fischpredigt* and the agony of *Das irdische Leben* were unerringly conveyed. Her flawless diction in both German and French was of the greatest service to the singer, enabling her to carry off successfully even those passages in which her voice was insufficiently projected, as in the climaxes of the Chausson work and the long phrases of Schumann's *Aus den hebraischen Gesängen*.

Perhaps the most original music of the entire program was Mr. Dello Joio's *Assassination* (Two Fates Discussing a Human Problem). It is a scene, based on a metaphysical conceit, the destruction of hope; yet Miss Howland's superb performance made



Ray Lev

Alice Howland

it as exciting as Italian *verismo*. Also heard for the first time was Mr. Dello Joio's lullaby, *New Born*. This song, and *There is a Lady Sweet and Kind*, which Miss Howland also sang, are effective along more conventional lines.

Two arrangements of French folk-songs by Benjamin Britten, *The King is Gone A-Hunting* and *Heigh-ho, Heigh-hi*, brought the program to a brilliant close. Robert Payson Hill fulfilled his arduous duties at the piano skillfully. Even the interminable fus-tian of the Chausson music did not daunt him. This was a richly satisfying recital; intellectually, Miss Howland's work is of the best. Her vocal method, intelligent as it is, should be brought up to the same lofty level.

R. S.

### Ida Krehm, Pianist Town Hall, Nov. 4

During a career which began in 1937 with the winning of three major prizes, Ida Krehm has proved herself to be a pianist of consequence. In Brahms' *Sonata in C major*, Op. 1, the first and most extensive work on this evening's list, her interpretation revealed technical skill and the evident intention of conveying the atmosphere of the music to her hearers. Its fulfillment, however, was handicapped by excessive variability of tempo and rhythm which substantially interfered with the continuity of the work. Apart from these too frequent changes of pace, the *Andante* was persuasively presented; in the other movements there was sometimes too much recourse to mere energy, and insufficient distinction between varying degrees of outspokenness. The other major Romantic work in the program, Chopin's ballade in F major, had interpretatively convincing measures, but the dramatic outburst near the close was taken at injudicious speed.

Except when tempted towards percussiveness, Miss Krehm's tone was generally musical. In a group of earlier music, she gave a very competent but slightly overweighted performance of Daquin's *Le Coucou*; clarity and neatness marked the playing of an *Andante* and *Allegro* by Rossi and of Antonio Soler's *Sonata in D major*. Her expressive ability was best revealed in a group of short works from both American continents—*Fructuoso Vianna's Corta Jaca*, based upon a Brazilian street song; six of Alberto Ginastera's twelve *Preludios Americanos*, effective and very brief pieces; and *Harmonica, Jitterbug, and Introduction and Rag* from Sam Raphling's *American Album*. These revealed an indigenous atmosphere with, at times, a slightly excessive (though ably employed) reliance on rhythmic iteration. The performances of these works were marked by deftness and understanding.

F.D.P.

### Grete Sultan, Pianist Times Hall, Nov. 4

As in her debut recital last season, Miss Sultan played only sonatas—on this occasion works by Bartok, Merton Brown, Mozart, and Beethoven—choices which once again reflected the earnestness of her intentions. But in one unfortunate instance her by no means inconsiderable capacities, both technical and interpretative, could not match her sincere objectives. For she

had been unwise enough to take on too great a challenge in the colossal *Hammerklavier Sonata*. The other works on the program were, of course, not on the same tremendous scale, and it was in these that she could show her positive qualities. The modern offerings came off best. Miss Sultan's control of dynamics never let the relentless percussiveness of the Bartok work degenerate into hammering. She kept tastefully in check the preciousness underlying the rarefied atmosphere of Merton Brown's diminutive *Sonata in One Movement*. The Mozart C major *Sonata*, K. 330, needed a little more intensity than the pianist chose to give. Her performance was satisfying nonetheless, for she played it cleanly and with a fine feeling for its form.

A. B.

### Ray Lev, Pianist Carnegie Hall, Nov. 5

At her first New York recital of the season, the usual capacity audience testified to Miss Lev's remarkably firm hold over her followers. There was something irresistible about the enthusiastic zeal with which she went at the business of playing a program; her belief in herself was so complete that most of her audience readily accepted her at her own valuation.

In the opinion of one dissenter, however, she seldom interpreted the music, but simply used it for her private and special purposes, as an entertainer might twist a song out of its original context to suit his particular talents. She enjoyed playing very fast (frequently without enough accent to make the rhythm clear), making crescendos, ending pieces loud, and—for contrast from time to time—playing quietly with a pretty tone. The last of these manifestations was usually the most enjoyable.

In addition to five short new pieces, her program contained two Scarlatti *Sonatas* both in G major; her own turgid transcription for piano solo of Bach's D minor *Harpichord Concerto*; Beethoven's *Thirty-Two Variations*; three little Schumann pieces from the *Bunte Blätter*; Chopin's B minor *Sonata*; Scriabin's *Album Leaf*, Op. 45, and *Preludes in E major and C sharp minor*, Op. 11; Poulenc's *Valse*, from *Album des Six*; and the *March*, from Prokofiev's *The Love for Three Oranges*.

The best of the novelties was Jakob Schoenberg's *Hora* (a *Fugue*, from a *Chassidic Suite*), which employed post-Max Reger counterpoint of thick elaborateness to build a subject of liturgical connotations up to a big climax. Robert Kurka's *Sonatina*, Op. 6, had about the specific gravity of Poulenc's lesser piano pieces, but not the distinction of style. Two *Preludes*, by Roy Travis, and *Piano Piece*, by Levin Houston, were scarcely more impressive than student works. Mark Lawner's trivial *Cocktail Hour*—a suite of five pieces titled *Old Fashioned, Boilermaker, Champagne, Absinthe, and Vodka*—was like a highball in which the sparkling water has gone dead.

C. S.

### Busch Quartet Town Hall, Nov. 5

The first concert of the Busch Quartet's series of three at Town Hall was hardly an edifying occasion. The ensemble, which now includes, in addition to its leader, Adolf Busch, and its cellist, Hermann Busch, Bruno Straumann as second violin and Hugo Gottesmann as viola, offered a program consisting of Beethoven's Second *Rasoumovsky Quartet* (Op. 59, No. 2) and Schubert's great *Quintet in C major* (with Maryjane Thomas as the additional cellist). Well played, this list should have been a delight. Unhappily, it was anything but well played.

The organization performed this music almost consistently with thin, scratchy tone and intonation which, a large part of the time, was embarrassingly at fault. Moreover, Mr.

Busch's violin dominated the ensemble with a singular persistence that gave the idea that Beethoven's E minor *Quartet* was chiefly a violin solo with a more or less murmurous background of other strings. Apart from this, the noted violinist's rhythm was repeatedly open to question and the whole texture of the work set in a false perspective. At no time did one become aware of the vitality which should inform the respective voices. As for the *Molto Adagio* which, according to Beethoven's direction, should be treated "with much sentiment," the Busch artists handled it in such dull and spineless fashion that it quickly degenerated into a somnolent bore.

The glorious Schubert *Quintet* received a somewhat better performance, though even here the players did not achieve in anything like full degree the high poetry of the *Adagio*, because they did so little to vitalize individual voices. However, in the robust *Scherzo* and again in the Viennese lilt of the final *Allegretto*, the ensemble was not quite as un-rhythmic and otherwise as badly out of kilter as elsewhere.

H. F. P.

### OTHER RECITALS

ANN DOERING, soprano; Carnegie Recital Hall, Oct. 21.

ALAN MANDEL, pianist; Town Hall, Oct. 23.

ZELMA LEEDS, soprano; Carnegie Recital Hall, Oct. 24.

ANNA MARIA RELANO, soprano; Town Hall, Oct. 27.

BYRD ELLIOTT, violinist; Carnegie Hall, Oct. 27.

HELEN SALVIN, soprano; Carnegie Recital Hall, Oct. 29.

ALEXANDER KONTOROWICZ, violinist; Town Hall, Oct. 29.

CHARLOTTE MULLENS, cellist; Carnegie Recital Hall, Oct. 31.

### New England Conservatory Opens Student Orchestra Season

BOSTON.—Dean Malcolm H. Holmes conducted the first public concert of the season by the student orchestra of the New England Conservatory at Jordan Hall on Oct. 19. Once again he has an organization of high individual competence, particularly in the woodwind and brass sections. Four pieces made up their list: Copland's *An Outdoor Overture*; Mozart's *Sinfonia Concertante in E flat, K. 297b*; Franck's faded old symphonic poem, *Le Chasseur Maudit*; and the beery *Rhenish Symphony* by Schumann, a model of thick and clumsy orchestration.

C. D.

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## Israel Philharmonic Announces Plans for Year

TEL AVIV, ISRAEL.—The Israel Philharmonic (formerly the Palestine Philharmonic) has announced its program for the 1948-1949 season, its first full year of activity since the establishment of the independent state of Israel. Leonard Bernstein opened the season Oct. 2, remaining in Israel for two months, and appearing as piano soloist as well as conductor. Among the new works he has scheduled is the music for *Fancy Free*, the ballet he composed for Jerome Robbins' choreography.

Nicolai Malko, the Russian conductor who now makes his headquarters in Chicago, will follow Mr. Bernstein, making his first appearances with the Israel orchestra. Other conductors engaged for the latter part of the season are Jascha Horenstein, Charles Munch, Georg Singer, and Izler Solomon. Mr. Solomon took charge of the orchestra at the end of the 1947-1948 season, and achieved great success.

Several well known artists have been engaged as soloists. Among them are Adolf Busch and Zino Francescatti, violinists, and Alexander Uninsky, Julius Katchen, and Pnina Salzman, pianists.

Many of the works to be played will be heard for the first time in Israel. In addition to Mr. Bernstein's *Fancy Free*, the list includes Cimarosa's *Three Brothers Overture*; Copland's *Third Symphony*; Hindemith's *Philharmonic Concerto*; Honegger's *Symphony for Strings*; Shostakovich's *Eighth Symphony*; Rachmaninoff's *Third Piano Concerto*; Sibelius' *Pohjola's Daughter*; and Maximilian Steinberg's *Comedy Overture*. At least three works by Israeli composers will be included—Ben Haim's *Concerto for Strings*; H. Jacobi's *Symphonic Prologue*; and Karl Solomon's *Partita for Strings*.

SELMA S. HOLZMAN


## Victor de Sabata Now Represented by N.C.A.C.

Victor de Sabata, well known Italian conductor, is now under the exclusive management of National Concert and Artists Corporation. Because of previously contracted engagements at La Scala in Milan, Mr. de Sabata's appearances in this country this season will be limited to a four-week period as guest conductor of the Pittsburgh Symphony. He will return to Italy to open the season at La Scala on Dec. 26.

## Museum of Natural History Offers Series of Dance Programs

The American Museum of Natural History is presenting a series of programs devoted to the dance, under the title of *Around the World in Dance and Song*. The series, which began on Oct. 28, will include seven programs, to be given at four-week intervals.

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**TUBERCULOSIS**

## TOSCANINI OPENS BRAHMS CYCLE

THE NBC Symphony opened its winter season on Oct. 23 with its chief conductor once more in command, and, in consequence, the air around Studio 8H was electric. For the first six programs of his present tenure, Arturo Toscanini has chosen to present a Brahms cycle. Vladimir Horowitz was soloist in the first concert, and, with his celebrated father-in-law, played the Second Piano Concerto, in B flat major. This occupied the greater portion of the hour, which began with the first movement of the *Serenade No. 1*, in D major. From the opening measures, the pace of the hour was brilliant, feverish, and relentless.

The collaboration of the two musicians was singularly homogeneous. Both are imperial in their approach to music, imperious in its execution. As the first pages of the concerto passed, the conclusion already seemed in sight, so perfectly planned and logical was the blueprint, so faithful and unremitting the realization of it. This left no room for fantasy or rhapsody, for that gentle breathing which seems inherent in so much of Brahms, particularly in the contemplative and playful moments. Only when the solo cello (Frank Miller) took over for the beautiful melody in the third movement was there any feeling of spaciousness and grace. At all other times, the lash was applied and the music marched on. For the sturdier, striding measures of Brahms—and these are many—this approach was congenial and rewarding. But where the music must breathe, it was distressing. Such a moment occurred in the quiet second subject of the second movement, where the original robust tempo was maintained at the expense of meaning. Even in the third movement, the musicians seemed merely to slow down or soften the volume to achieve a poetic result, but to put no heart in it.

Both conductor and pianist have a devotion to rhythmic perfection which is marvelous in its control. This quality was often stimulating, especially



Arturo Toscanini

in the final movement, but even here the *grazioso* element was missing.

Q. E.

### Second Brahms Program, Oct. 30

Arturo Toscanini's current preoccupation with Brahms led him to play the *Tragic Overture* and the *First Symphony* in his second NBC Symphony broadcast of the season. The pairing was an unusual one; some more cheerful work, such as the *Second Symphony*, would be a better foil for the dour overture. Mr. Toscanini's admirable performances of both pieces, however, lessened the strength of this objection. The overture was set forth with eloquence and simplicity of spirit; and the symphony, after a somewhat rigid beating out of the opening movement, developed all the merits his performances have shown in the past—ineffable songfulness in the slow movement, blithe grace in the third, and a heroic, forward-moving propulsion in the finale. The orchestra was in its finest form.

C. S.

finest symphony orchestras, and contributes to local pride as well as to general cultural advancement.

Also on the NBC network, the RCA Victor show assumes its new format on Dec. 12, when the Boston Pops Orchestra takes over the orchestral assignment. Robert Merrill will remain as soloist. The time is 5:30 p. m., E. S. T.

Mutual announces that an old favorite is to be restored, albeit in a slightly different form. Yours for a Song is the title of the program formerly known as *Treasury of Song*. As before, Alfredo Antonini will conduct an orchestra of 34. When the show opens on Nov. 15, at 9:30 p. m., E. S. T., a concession will be made, in the employment of a popular as well as a serious singer on the program.

The pull of symphony music has been judged greater than that of chamber music at ABC, for the Detroit Symphony has replaced the quartet which occupied the Tuesday evening spot from 9:45 to 10, E. S. T. All things considered, this is a step down from last season, when this time was allotted to the Boston Symphony. And it seems too bad to let the new interest in chamber music go by the board. However, the concerts of the Fine Arts Quartet continue to be aired over this network on Sunday mornings. On Nov. 7, the ensemble played Prokofiev's *Quartet No. 2*, which must have posed a knotty problem in listening for any neophytes who may have tuned in. The players and the network are proud that the Voice of America is using their broadcasts.

QUAINTANCE EATON

## Orchestre National In Providence Concert

PROVIDENCE.—The music season opened brilliantly on Oct. 10, when the Community Concert Association presented the Orchestre National of France, Charles Munch conducting, in the Metropolitan Theater. Except for the substitution of Debussy's *Iberia* and Ravel's *Second Daphnis and Chloe Suite*, the program duplicated that of the orchestra's New York concert on Oct. 17.

The Boston Symphony returned for its first concert of the season—its 297th in Providence—in the Metropolitan Theater on Oct. 19, and the audience and orchestra rose in tribute to Serge Koussevitzky, its conductor. The program consisted of the Vivaldi-Silotti *Concerto in D minor*, Brahms' *Variations of a Theme by Haydn*, Honegger's *Symphony for Strings*, and Beethoven's *Seventh Symphony*.

Les Petits Chanteurs de la Côte d'Azur, a group of 25 boy choristers from Nice, France, directed by René Callonico, sang at St. Charles Borromeo Parish Hall on Sept. 29. The program was in three parts, the first religious, the second secular, and the third a presentation of portions of Disney's *Snow White* and the Seven Dwarfs.

Francine Falcon, contralto, gave the first program for the Newport Civic Association in Rogers High School on Oct. 7. Donald A. Smith was assisting pianist. The Newport Music Club heard David Laurent, baritone, first recipient of the Club's special award, in a brief recital on Sept. 18. The accompanist was Louise W. Moore.

Alexander Borovsky, pianist, played for the same club in the Gallery of the Art Association on Oct. 19. His program included Messiaen's *The Kiss of the Christ Child*, and *The Regard of the Spirit of Joy*; Prokofiev's *Sonata No. 2*; and Sibelius' *Sonatina No. 1*.

ARLAN R. COOLIDGE

## Netherlands Opera Official Arrives on New York Visit

Peter Diamand, assistant director of the Netherlands Opera, arrived in New York recently in the capacity of secretary of the Holland Festival, to be held from June 15 to July 15, 1949. Mr. Diamand will remain in this country for a few weeks, making plans and arrangements with organizations here for visiting artists and guests at the festival.

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# ORCHESTRAS

(Continued from page 13)

Beethoven's late quartets, Berlioz's *Symphonie Fantastique* or Wagner's *Tristan* for the first time. The Five Pieces incorporate so much that has become idiomatic in the common language of modern music that only now can one properly assess their historic importance. Other works of Schönberg have been heard far oftener, but this score was—and remains—a landmark.

The most immediately appealing of the pieces are the first two, *Vorgefühle* (Presentiments) and *Vergangen* (The Past). The muted brass and restless string figures of the opening form a veil of shimmering dissonance which has an uncanny effect, like Chirico's painting of the child with a hoop. Ominousness has never been more directly embodied in tones. And the poignance of the second piece, with its magical cello solo, is Tchaikowskian in its unabashed romanticism. In *Der Wechselnde Akkord*, a study in subtly shifting harmonies developing rather through changes in instrumentation than modulation, one is more conscious of intellectual experimentation. But *Peripatetik*, the fourth section, takes one back abruptly into the realm of the emotions. The orchestral shriek at the close of this piece is one of the most astonishing effects in modern music. And with the final piece, called *Das Obligato Recitativ*, the muted intensity of the opening returns. Mr. Mitropoulos conducted the score magnificently, with both love and understanding. It is only a pity that he did not repeat it so that the audience could concentrate more fully on it, after having recovered from the first shock of hearing something so challenging and totally unaccustomed.

Quite as memorable in another way was Mr. Szigeti's noble performance of the Brahms Violin Concerto. For once, the elaborate melodic variations of the work and its harmonic arabesques were woven into a structural unit. Although one was never conscious of virtuosity for its own sake or the cult of the big, sensuous tone in Mr. Szigeti's playing, it would be hard to imagine a more exciting interpretation of the work. The incandescence of his tone in the closing passage of the slow movement, after the cadenza, and the savage impetuosity of his double-stopping in the Hungarian finale, showed violin playing in its highest estate. Despite one or two unimportant mishaps, Mr. Mitropoulos and the orchestra vied with the soloist in a lofty conception of the work.

The Mozart overture was deftly done and the Schumann Symphony sounded ardent and majestic, though

Mr. Mitropoulos could have conducted it with more *Schwärmerei*. Altogether, this was a concert worthy of the finest traditions of the orchestra and a singular improvement over the hackneyed opening programs of the season. R. S.

## Von Webern Passacaglia In First New York Performance

New York Philharmonic-Symphony Society, Dimitri Mitropoulos conducting, William Lincer, violist. Carnegie Hall, Oct. 23:

Fantasy and Fugue, G minor  
Passacaglia, Op. 1 ..... Bach-Mitropoulos  
(First time by the Society)  
Suite for Viola and Orchestra ..... Bloch  
(First time in New York)  
Symphony No. 3, E flat major ..... Schumann

Continuing his investigation into the formative works of the celebrated Viennese atonalists, Dimitri Mitropoulos followed his Thursday-Friday performance of Arnold Schönberg's Five Orchestral Pieces with a single presentation, on Saturday evening, of the Passacaglia by Schönberg's gifted pupil, the late Anton von Webern.

Composed in 1908 and catalogued as Op. 1, the Passacaglia stands in much the same relationship to Webern's later compositions as Schönberg's early *Verklärte Nacht* to the older composer's later output. The Passacaglia is unmistakably a tonal structure, depending for its effect upon three typically Romantic climaxes of mounting intensity. It is less Wagnerian than *Verklärte Nacht*, for the decade separating the two works had brought into usage sharper dissonances than Schönberg had cared to use at the beginning of his career, and Webern's tentative experimentation with polyharmonics in the Passacaglia was only natural to a young man already acquainted with the battle scene in Strauss' *Ein Heldenleben*, with its harsh overlaying of disparate harmonies. Because it adheres to an eighteenth-century pattern in the use of variations above a ground-bass, the Passacaglia is sterner in form than *Verklärte Nacht*, but its mood is still primarily that of the late nineteenth century, and its separation from its composer's later heterodoxies is virtually complete. With Mr. Mitropoulos' aid, the orchestra played the difficult score with wonderful precision and expert adjustment of textures.

Ernest Bloch's 29-year-old Suite for Viola and Orchestra—originally written for viola and piano—has had its day long since, and did not deserve exhumation, except as a vehicle for the fluent, musicianly playing of William Lincer, the orchestra's first violist. The composer professed to have been influenced by the music of Java, where he had never been, but any orientalisms the music may possess are deeply buried under acres of



Rudolf Serkin



Morton Gould

the typical Bloch rhapsodizing, until the finale, where the glockenspiel and cymbals are seized with the notion of imitating a *gamelan* orchestra.

The evening opened with a wrenchingly distorted performance of Bach's G minor Fantasy and Fugue, in Mr. Mitropoulos' own blatant, high-decibel instrumentation, and ended with an equally tortured manipulation of Schumann's *Rhenish Symphony*.

The Sunday matinee on Oct. 25 repeated music from the week's earlier programs—the Bach transcription, the Brahms Violin Concerto, played by Joseph Szigeti, and the Schumann *Rhenish Symphony*.

C. S.

## Mitropoulos Conducts Revised Gould Symphony

New York Philharmonic-Symphony Society, Dimitri Mitropoulos conducting, Rudolf Serkin, pianist. Carnegie Hall, Oct. 28:

Academic Festival Overture, Op. 80 ..... Brahms  
Symphony No. 3 ..... Morton Gould  
(First time in the revised version)  
Piano Concerto in B flat, No. 2, Op. 83 ..... Brahms

There was a hot time in the old hall on 57th Street when the Philharmonic-Symphony played Morton Gould's Third Symphony. The scherzo is the closest approximation to a genuine jam-session on a symphonic scale that has yet been turned out; and the entire work abounds in diabolically clever orchestral effects. Only a consummate master of contemporary musical idioms and a virtuoso in the best sense of the term could have made this score as dazzling as Mr. Mitropoulos did.

The first movement tempted one to nickname Mr. Gould the Shostakovich of Tin Pan Alley, so strikingly did it blend the flavor of the Russian composer with popular American musical ways of speech. In the widely spaced pungently dissonant string chords with contrasted woodwind and brass recitative, in the precipitous melodic leaps (which Shostakovich in turn learned from Mahler), and in the structural plan as a whole, one could discern his mark.

To this there would be *per se*, no objection. (Let us remember that none of the great composers of the past was afraid of being influenced, or even of borrowing themes and methods where they were appropriate.) But one could not help feeling that Mr. Gould was out of his natural depth, both in the "rhapsodic and intense" opening, as he termed it in his notes, and in the Passacaglia and Fugue which form the new finale of the revised symphony. Neither in the basic material nor in its development could one find the high quality and innate dignity which so elevated a style demands.

But the frankly tuneful slow movement and the scherzo with its "coarse references," as Mr. Gould calls them, were delightful and unforced. To watch Mr. Mitropoulos untangle the polyrhythms of the scherzo, cueing the brasses with his right arm, keeping the strings in order with his left, while giving the winds the swing of the music with the rest of his body, was fascinating. If conductors are wise, they will use this movement as a showpiece to replace some of the threadbare vehicles of the established repertoire.

As one listened to the superb play-

ing Brahms' Academic Festival Overture at the beginning, one knew that a glowing performance of the B flat major Piano Concerto was in store. Soloist, orchestra and conductor were as one. Since the death of Ossip Gabrilowitsch, no pianist, in my opinion, has rivalled Mr. Serkin in his interpretation of the work. Warm, noble, manly, grandiose and playful, by turns, it captures every facet of this most formidable of all piano concertos. To hold the enormous composition together, yet miss none of its carefully wrought detail; to encompass the thunders of the first two movements and convey equally well the overripe nostalgia of the Andante and the humor of the finale—this is the achievement of a very great musician as well as a master pianist. R.S.

The fresh features of the Oct. 30 Philharmonic concert were Mr. Mitropoulos' ministrations on behalf of Borodin's Second Symphony, and Dorothea Powers' first appearance, in the Mendelssohn Violin Concerto, as soloist with the orchestra. Mr. Mitropoulos labored energetically, and with an admirable ear for sonority, but he could not make the sumptuous exoticism of the Borodin score sound as interesting as it once did; like Charpentier's *Impressions of Italy*, which he sought to reinstate earlier in the month, the music simply does not justify the expenditure of any of the Philharmonic's expensive rehearsal time. Miss Powers' engagement was a miscalculation, too, for neither her technique nor her style warranted the assumption that she was ready for a major assignment of this sort. The concert began with Brahms' Academic

(Continued on page 28)



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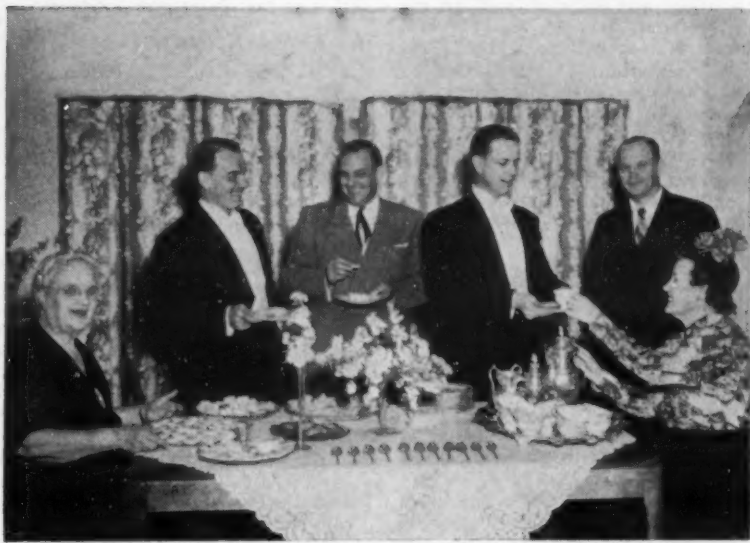
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**DONALD DAME ENJOYS ARKANSAS HOSPITALITY**

Donald Dame at the party given in his honor following his concert for the Conway, Arkansas, Community Concert Association. Left to right, Mrs. Medora Silaz, secretary of the Conway Community Concert Association; Mr. Dame; J. Russell Cross, general chairman of the local association; Max Walmer, the accompanist; J. H. Flanagan and Mrs. Lee Reynolds—both board members of the Conway association, which is in its sixth season of Community Concerts

## Worcester Festival

(Continued from page 15)

its smooth, flowing Alleluias by the soprano soloist and the chorus. Until the final pages the chorus did not sing acceptably. Once they sang an entire section a tone below the orchestra, and their work was often ragged and without enough bite for the acid music in the Dance Before the Ark. Their diction, too, needed drastic attention. Miss Prescott, a member of the chorus, sang the music of the Angel with warmth of feeling and considerable beauty of tone, except that the high A's and the one B demanded a little more than she could give.

A former chorus singer was welcomed home on Friday night. Polyna Stoska had sung on Artist's Night once before, in 1942, but in the intervening years her success had grown to Metropolitan Opera proportions, and it was as a leading member of the company that she now returned. She sang the Composer's aria from Strauss' Ariadne auf Naxos—an opera in which she made one of her first successes at the City Center—with the passion and wealth of tone which had marked her debut in the role. This was the highest point of interest among her solos, although her Wagner excerpts—Elsa's Dream, from Lohengrin, and Du bist

der Lenz, from Die Walküre—were sung in a chiming silver voice. Marietta's Lied from Korngold's Die tote Stadt was less effective, for several high notes were tentative, and thin in quality. As an encore, Miss Stoska sang a Lithuanian folk song, with visible emotion. The atmosphere was still more tense when she stepped alone before the orchestra and sang a verse of Home, Sweet Home, to the accompaniment of the harp, played by Marilyn Costello. It was a sincerely affecting moment for the huge audience.

The chorus had its best success with Kodaly's Psalmus Hungaricus. Another tale of King David was told, with Mr. Haugh as an excellent embodiment of the wrathful King. His voice, while not powerful, was true and cleanly projected, with a pleasing quality, except when he forced in David's cries for revenge. The chorus volume was appreciably louder this evening, a fact attested to by the occasional hum of the acoustical system in quiet intervals.

Mr. Ormandy's contributions were Mozart's Haffner Symphony and Ravel's Second Daphnis and Chloe Suite. The symphony was played with sanity and sweetness, without appreciable exaggerations of tempos and with the luscious tone to which modern ears are accustomed, although purists cavil at its employment in Mozart. It was entirely appropriate, however, for Ravel, and the ballet music received a virtuoso performance.

The customary concert for young people was once again a delight. Alexander Hilsberg conducted, and explained each piece, with very happy results. With the exception of the opening work, paradoxically enough, the final movement from Haydn's Farewell Symphony, the program consisted of examples of dance music, by Humperdinck, Schubert, Grainger, Moussorgsky, Shostakovich and Bizet. The climax was a group of folk dances by children in various native costumes—Polish, Greek, Swedish and American.

Saturday night's all-Russian program served to introduce Mr. Curzon to Worcester. The British pianist established himself from the first measures of the well-worn Rachmaninoff Second Concerto as an artist of the first magnitude. So powerful, so logical and so warmly emotional was his

performance—without the sickly bathos which too often afflicts this music—that the hearers were swept along in complete absorption. To this reviewer, it came closer to Rachmaninoff's own approach to his music than any other performer's. It was deeply felt, yet informed with dignity and self-control.

Two Moussorgsky works completed the task of the chorus—the Defeat of Sennacherib (first festival performance) and the Coronation Scene from Boris Godounoff. Both were competently sung, especially the measured hymn-like middle section of The Defeat of Sennacherib, with its pizzicato accompaniment. While the drama inherent in the tale of the smiting of the Assyrians was not entirely realized, the acclamations of Boris by the crowd gave the choral forces their most exuberant moments.

The program opened with a racing performance of the Overture to Glinka's Russian and Ludmilla and closed with a reading of the Tchaikovsky Fourth Symphony which was less feverish than might have been expected. Mr. Ormandy, who seemed more relaxed during the week than at previous festivals, conducted with autocratic mastery. It is so long since we have heard what might be called a "straight" performance of a Tchaikovsky symphony that the memory of it escapes us. Among the "individual" interpretations Mr. Ormandy's is as seductive as any, more rich and strange than most. The conductor's popularity in Worcester was attested by a long ovation from a standing audience.

Behind the scenes, the chorus received words of appreciation from Mr. Howe. They also heard a speech by Harry C. Coley, president of the Worcester County Musical Association, whose genial presence and thoughtfulness made the festival pleasant for visitors. In the face of rising costs and emergencies, the festival board carried out its aims notably. Its plans for next year are not yet ready, although they have been discussed in outline, and certain beneficial changes in program structure have been proposed.

### Three Companies Offer Operas in Philadelphia

PHILADELPHIA.—Back from a successful week in Detroit, the Philadelphia La Scala Opera Company began its local series on Oct. 22 with a performance of Verdi's Rigoletto, in the Academy of Music. Cesare Bardelli sang the title role; Hilda Reggiani was the Gilda, and Bruno Landi the Duke. Others in the cast were Lillian Marchetto, Nino Ruisti, Victor Tatzozzi, Mildred Ippolito, Rosemary Ciccone, Ettore Morelato, John Rossi, and Luigi de Cesare. Giuseppe Bamboschek conducted.

The Cosmopolitan Opera Company staged Puccini's Madama Butterfly on Oct. 15 at the Academy of Music under the direction of Theodore Feinmann, with Ruth Germaine, Frank Eckhardt, Dora Marasco, and Eugene Sewell as principals.

The Lyric Opera Association of New York, sponsored locally by Jules Falk, offered productions of Verdi's Aida, Puccini's Madama Butterfly, and Bizet's Carmen on Oct. 12, 13 and 14, at the Academy of Music. In Aida, the principals were Florence Kirk, Bette Dubro, Mario Pasquetto, John Dimos, John Brownlee, and Valfrido Patacchi. The Cio-Cio-San in Puccini's opera was Eva DeLuca, and others in the cast were Evelyn Sachs, Eugene Conley, and Mr. Brownlee. Miss Dubro and Ramon Vinay headed the Carmen cast, with Mr. Brownlee as Escamillo and Jeanne Comfort making her debut as Micaela. The conductors were Carlo Moresco and Frieder Weissman. W. E. S.

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# ORCHESTRAS

(Continued from page 26)

Festival Overture, and ended with Morton Gould's Third Symphony.

C. S.

A repetition of Rudolf Serkin's utterly incomparable performance of Brahms' B flat Concerto on Oct. 31 moved to stormy enthusiasm a Sunday afternoon audience which ought to have been much larger. Those present, however, acclaimed with tumultuous applause not only the great pianist, whose monumental playing will live long in the recollection of fortunate hearers, but also Mr. Mitropoulos, whose accompaniment in every respect matched the formidable achievement of the soloist. In addition to his broad and vital conception of Brahms' Academic Festival Overture, the conductor earned the thanks of his listeners for reviving Borodin's B minor Symphony, which has rather regrettably been suffered to fall into neglect in recent years. It is pleasant to renew one's acquaintance with this work after the surfeit of Tchaikovsky we have endured. The work has an earthy quality that is an unmistakable corrective and provides a welcome antidote to the unremitting Tchaikovsky sentimentality and paroxysms.

H. F. P.

## Curzon Plays Mozart With Little Orchestra

Little Orchestra Society, Thomas K. Scherman, conductor. Clifford Curzon, pianist. Town Hall, Nov. 1:

Concerto Grosso Op. 11, No. 4.  
D minor.....Sammartini  
Symphony No. 2, D minor, Op. 49. Spohr  
(First American concert performance)  
Sinfonietta, E minor.....Piston  
(First New York concert performance)  
Concerto, C minor, K. 491.....Mozart

Half of this delightful evening was like a meeting of the Society for Forgotten Music. The Spohr certainly deserves resurrection from oblivion, and the Sammartini is a witty and winsome exercise in a style which is generally familiar, if this particular example is not.

With its aura of pure chamber music, its inwardness and gentle melancholy, the Mozart concerto was a gratifying medium for the return of Mr. Curzon to the New York scene after his triumph last year. The pianist's perfection of style, subjugation of himself to the needs of the ensemble, beauty of tone and warmth of spirit were marks of a master. To one who had heard him only two nights before, at the Worcester Festival, in the sweeping romanticism of the Rachmaninoff Second Concerto, it was a new revelation of his scope. He is truly at home in both worlds. This Mozart performance was a heart-warming example of devoted music-making, in which the orchestra collaborated faithfully, if not always impeccably.

Inasmuch as Spohr's symphony first came to life on the historic occasion in London, on April 10, 1820, when the composer for the first time left the piano and conducted with a stick, it was amusing to see that Mr. Scherman conducted without a baton. The symphony is a charming work in itself, worthy of occasional performance; but it also makes clear Spohr's intimate acquaintance with the greater composers of his time—Mendelssohn, Weber, and Beethoven. What he owed to them, or they to him, is not always clear, for Spohr was an innovator in his day, and much remains fresh and vital in these 128-year-old pages.

We could wish Walter Piston's Sinfonietta as long a life. Certainly it starts out in life with the vitality and the craftsmanship it needs in order to endure. In three movements, the music has that wry, sinewy quality which is typically contemporary, yet it also respects tradition. The last

movement, perhaps, reveals the composer's best gifts; it is rhythmically alive, contrapuntal in texture, with a lyric intermediate theme of great sweetness. The second movement is too fragmentary, though the mood is evocative. Several themes of great possibility begin but get nowhere, and the pattern is constantly broken and shifted. The work received a good performance, though the first movement could have been more sharply etched.

Q. E.

## Mitropoulos Conducts Novelty by Perpessa

New York Philharmonic-Symphony Society. Dimitri Mitropoulos conducting. Leonard Rose, cellist. Carnegie Hall, Nov. 4:

Prelude to Lohengrin.....Wagner  
Cello Concerto, A minor.....Schumann  
Op. 129.....  
Prelude and Fugue  
for Orchestra.....Harilaos Perpessa  
(First time in the United States)  
Symphony, B flat, Op. 20.....Chausson

Listening to Mr. Perpessa's Prelude and Fugue might justifiably be compared to a grand tour of some of the greatest scores of the first half of the twentieth century. At one moment it sounded exactly like the passage describing the execution of Jochanaan in Strauss' Salome; a few pages later, one heard a typical march in the style of Mahler; Prokofiev, Schönberg (with whom the composer studied for two years) and other contemporary masters all had their turn.

This frankly imitative method could easily have been discounted in consideration of the fact that Mr. Perpessa wrote the work in 1936 when he was only twenty-nine, if his music had disclosed a striking originality or vitality of its own. But in addition to being overscored and disjointed, the work was hopelessly old-fashioned in its Straussian chromaticism and turgid, banal climaxes. The composer was quoted in the program notes as saying: "One of the most important things I learned from Schönberg was impartial

self-analysis and criticism. When my works did not survive either of these I simply destroyed them." This Prelude and Fugue must have escaped as an indulgently regarded sin of his youth, for surely a musician who has such facility with the orchestra and so bold an imagination as Mr. Perpessa can produce something far better than this meretricious showpiece.

The evening did offer one episode of pure joy, in the superb performance of Schumann's Cello Concerto by Mr. Rose. Equally sensitive was the orchestral accompaniment, for which Mr. Mitropoulos had wisely reduced the size of the ensemble, almost to chamber music proportions. Like all of Schumann's latest works, this concerto combines the greatest harmonic subtlety with intense lyricism. It is not music for the gallery, for it scorns virtuosic display, even in the tremendous cadenza at the close. But it is noble, sound and sweet, in a way that reminds one of Mozart and Schubert. Mr. Rose's strong, agile fingers accomplished prodigies and his warm, richly-hued tone made every phrase delectable, in a truly Schumannesque interpretation that effaced the performer and let the composer speak out.

For those who do not find Chausson's B flat Symphony even more episodic, oversweet and interminable than Franck's D minor, Mr. Mitropoulos' dramatic handling of the score must have been highly pleasurable. And although Wagner's Prelude to Lohengrin was never intended to be played on symphonic programs, it must be said that the orchestra gave it some wonderful colorings.

R. S.

## Buketoff Begins First Season With Fort Wayne Philharmonic

FORT WAYNE, IND.—Igor Buketoff, newly appointed conductor of the Fort Wayne Philharmonic, opened a series of five pairs of concerts on Nov. 9-10. Soloists this season will include Leon Fleisher, Nathan Milstein and Claudio Arrau.

## Thebom Inaugurates Philadelphia Series

PHILADELPHIA.—The fifteenth annual Philadelphia All Star Concert Series, in the Academy of Music, under Emma Feldman's management, was inaugurated Oct. 21 by Blanche Thebom, mezzo-soprano, and an ensemble of 65 Philadelphia Orchestra players conducted by Alexander Hilsberg. Miss Thebom sang Mahler's Songs of a Wayfarer; O don fatale, from Verdi's Don Carlos; and lieder by Hugo Wolf.

Roland Hayes, tenor, with his long-time associate, Reginald Boardman, at the piano, appeared for the Tri-County Concerts Association on Oct. 24 in the auditorium of Radnor High School. The four members of the Koutzen family—Boris, violinist; Inez, pianist; Nadia, violinist; and George, cellist—played works by Debussy, Ravel and Prokofiev in the Academy of Music Foyer on Oct. 14, under the auspices of the Philadelphia Art Alliance. In the Foyer on Oct. 16, Emma Metzler, contralto, sang familiar arias and songs, accompanied by Martin Dowd.

The Helen L. Weiss Foundation presented the second concert of its fall series in the Ethical Society Auditorium on Oct. 18. Jeanne Behrend, pianist, played pieces by the late Miss Weiss and by the Peruvian composer, André Sas. Miss Behrend also accompanied Edith Evans, mezzo-soprano, in songs by Hugo Wolf and Hector Tosar, Uruguayan composer. Theodore Lettvin, pianist, performed a Sonata by George Rochberg.

Other events in Philadelphia have been the first of Guy Marriner's lecture-recitals at the Franklin Institute on Oct. 10; a piano recital by William Fairlamb, who played Vincent Persichetti's Sonata No. 3, on Oct. 11 at the Philadelphia Conservatory of Music; and performances at the First Presbyterian Church of Debussy's L'Enfant Prodigue, conducted by Alexander McCurdy.

W. E. S.

## FRANZ LEHAR

VIENNA—Franz Lehar, composer of The Merry Widow, The Count of Luxembourg, and other operettas which achieved world-wide popularity, died at his summer home in Ischl in the Tyrol, on Oct. 24, in his 79th year.

Born on April 30, 1870 in Komorom, Hungary, he was the son of a bandmaster in the Austrian army, and from him he received his first music lessons. He was a student of violin and harmony at the Prague Conservatory, and after graduation he played violin in the opera orchestra in Elberfeld. Since this left him little time for composition, he soon resigned, to become assistant leader of his father's army band. Later, he led a marine band stationed at Pola on the Adriatic.



Franz Lehar

## Obituary

While there, on the advice of Dvorak, he composed a serious opera, Kuskuska, subsequently renamed Tatiana.

In 1902, Lehar became conductor at the Theater an der Wien, in Vienna, and while engaged there he composed The Merry Widow. This operetta was produced with unprecedented success at the Theater an der Wien on Dec. 30, 1905. It was immediately produced all over the world. At one time in Buenos Aires, five theaters were giving it at the same time, in five different languages. The first production in North America took place at the New Amsterdam Theatre in New York, in October, 1907. The work is said to have been sung in 25 different languages, and it brought the composer over a million dollars in royalties. Unfortunately, most of this was lost in speculation. After many financial difficulties, he incorporated himself, limited his expenditures, and with the proceeds of ten more operas, including Gypsy Love, Alone at Last, Eva, The Blue Mazurka, and the Land of Smiles, quickly recouped his losses. None of these rivalled the world-wide, long-term popularity of The Merry Widow.

During the second World War it was reported that on account of his Jewish father he had been placed under house arrest, but not annoyed further, as The Merry Widow was Hitler's favorite opera. This led to a charge of collaboration which nearly broke his heart and caused him to live the last years of his life in seclusion. His sister and brother were with him at the time of his death. His wife died shortly after the last war. They had no children.

## JENO LENER

Jeno Lener, violinist, founder and first violin of the Lener String Quartet, died at his home in New York on Nov. 4, after an illness of six weeks. He was 54 years old.

Born in Szabadki, Hungary, he studied under Hubay and Bloch at the Budapest Conservatory. A child prodigy, he was, at the age of 11, already a member of the Budapest Philharmonic. In 1918, while playing in the orchestra of the opera in the Hungarian capital, he formed, with three other members, the ensemble which bore his name. They immediately retired to a small Hungarian village to work up a repertoire. The organization made its debut in Budapest in 1919, and the following year was heard in Vienna, also in Paris, at the request of Ravel. Its American debut was made in 1919 in Carnegie Hall, and it reappeared on numerous tours until the outbreak of World War II, when it was disbanded. All of the members except Mr. Lener retired to Mexico. He remained in New York and, in 1943, formed a new organization which appeared in the series of the New Friends of Music in Town Hall. Last season, the quartet gave a number of concerts in Paris as part of the Beethoven Festival there. The original quartet had made hundreds of recordings, including the entire series of Beethoven quartets.

Mr. Lener is survived by his wife, a brother and a sister.

## BERTHA VISANSKA

Bertha Visanska, pianist, composer and teacher, died in Roosevelt Hospital, New York, on Oct. 25, after an illness of several months. She was born in Columbia, S. C., in 1878, and studied at the National Conservatory, in New York, before going to Europe for further work.





Luboshutz and Nemenoff

A high point of the season for Pierre Luboshutz and Genia Nemenoff will be their performance of concertos by Mozart and Martinu with the Chicago Symphony on Dec. 28, 30, and 31, under the direction of Fritz Busch. The duo-pianists' tour, which began Oct. 25, will take them to twelve states and to Canada and Cuba.

#### Burgin Is Soloist With Springfield Symphony

SPRINGFIELD, MASS. — Richard Burgin was soloist in the Brahms Violin Concerto at the opening concert of the Springfield Symphony under Alexander Leslie on Oct. 25. Tchaikovsky's Second Symphony and the Academic Festival Overture of Brahms were also heard. The Springfield Symphony is now in its fifth season under Mr. Leslie.

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## Washington Enjoys Chamber Programs

Gallery and Library Concerts  
Draw Large Audiences to Hear  
Unusual Compositions

The Mozart Festival in progress on Sunday evenings at the National Gallery of Art is drawing record crowds with neither seats nor standing room available within a half hour of concert time. Since there are comparatively few comfortable seats, hundreds of listeners sit on the cold stone floor and others stand four deep along the walls. This festival is only one phase of the musical program which attracts thousands to the gallery throughout ten months of the year. The concerts were inaugurated shortly after Pearl Harbor. At first the programs, established by David E. Finley, director of the gallery, were played in the small lecture auditorium, but they were soon shifted to larger quarters in the east garden court. The programs are now under the direction of Richard Bales, who also conducts the Gallery Orchestra in its portion of the year's series. Chamber ensembles, singers, choruses, and solo recitals round out the schedule of weekly events.

Hans Kindler's list of novelties for the National Symphony season includes new overtures by George Antheil and Otis Clements; the Andante and Allegro Energico, by Mennin; Menotti's ballet suite, Sebastian; and David Diamond's Rounds. The program for the opening of the mid-week series on Oct. 14, included Purcell's Suite For Strings, Sibelius' First Symphony, the Mendelssohn Violin Concerto, with Fritz Kreisler as soloist, and the orchestra's first performance of a Danish work, Knudage Riisager's Qarrtsiluni.

The Budapest String Quartet, assisted by Carlton Cooley, viola, and Benar Heifetz, cello, open the Gertrude Whittall Foundation series in the Library of Congress on Oct. 7. The program offered Schönberg's Verklärte Nacht, an elegant reading of the Mozart C major Quintet, and Brahms' Sextet in B flat major. Washingtonians have the privilege of hearing chamber concerts at the Library by paying only a 25-cent service charge for each ticket. Most programs are repeated to satisfy the public demand.

The Paris Opera Ballet attracted two sold-out houses in Constitution Hall on Oct. 6 and 7. Their performance was considerably handicapped by the limitations of the overblown rostrum which serves Constitution Hall as a stage. The Capital's public buildings, such as Agriculture, Commerce and Interior, boast adequately equipped auditoriums, but the city's lone concert hall is so designed that normal stage entrances, lights, backdrops, wings and curtains are out of the question.

The Phillips Memorial Gallery music season began on Oct. 3 with a recital which introduced Rohini Coomara, cellist, and Lionel Nowak, pianist, to Washington. Eileen Flissler appeared in piano recital on Oct. 10. Shirley Winston, mezzo-soprano, with Theodore Schaefer at the piano, sang on Oct. 11. The Philadelphia Orchestra made its initial appearance of the season here on Oct. 19.

THEODORE SCHAEFER

#### Contemporary Music School Headed by Stefan Wolpe

The opening of a new school, the Contemporary School of Music, at 245 W. 52nd St., New York City, has been announced by Stefan Wolpe, director. The school offers courses in the creative and instrumental fields. The advisory board includes Dimitri Mitropoulos, Aaron Copland, Henry Cowell, Marian Bauer, Leonard Bernstein, and Gertrude and Louis Berg. The school is approved for study under the G.I. Bill of Rights.

## Omaha Has Varied Schedule for Season

Symphony Season Launched—  
Many Local Groups Sponsor  
Recital Programs

OMAHA. — The Tuesday Musical Club opened its season on Oct. 13 with a recital by Ebe Stignani, Italian mezzo-soprano. Miss Stignani chose to sing a program entirely in Italian. Handel's Care Selve proved a none too auspicious beginning, but by the third of her Handel airs, Lusinghe piu care, the excellences of the singer's voice and style were more happily revealed. Vivaldi's Da Due Venti provided a real showpiece, in which lightning-like leaps from one tessitura to that an octave below showed the technical and interpretive mastery of Mme. Stignani. Other items in her program were Beethoven's Ah! Perfido; a group of Respighi songs; Voce di donna, from Ponchielli's La Gioconda, and O don fatale, from Verdi's Don Carlos. Paul Ulanowsky was the fine accompanist. Later in the season, the Tuesday Club will present Ginette Neveu, violinist; Clifford Curzon, pianist; the Bel Canto Trio; and Luboshutz and Nemenoff, duo-pianists.

Solveig Lunde, pianist, was the guest artist in the first pair of the Omaha Symphony concerts in Joslyn Memorial Concert Hall on Oct. 25 and 26, playing the Grieg Concerto. Richard E. Duncan, the conductor, has achieved remarkable things with the orchestra in the three seasons of its existence, and its excellent work in both the concerto and in Sibelius' Second Symphony is a tribute to his abilities. In the current season, the most ambitious yet undertaken, the orchestra will play six pairs of concerts, with Helen Traubel, Albert Spalding and Jean Casadesus as guest artists. The orchestra will also play four concerts for Omaha school children under the sponsorship of the American Federation of Musicians. An experimental series of Pops concerts last June met with such approval that a longer season of light summer programs will be scheduled next summer.

The Morning Musicale Club began its series of morning concerts on Oct. 21, with an English version of Rossini's The Barber of Seville, presented by a pianist and four singers in modern dress, without scenery. The conductor and narrator, Emile Renan, moved the performance briskly.

The members of the cast were Carol Jones, Frank Gamboni, Rue Knapp, and Emilia Mitrane. During the season, the Morning Club will present Dimitry Markevitch, cellist; Jack Maxin, pianist; Mary Davenport and Ellen Faull in a joint voice recital; and Warren Berryman, Omaha organist, and Alice Berryman, pianist.

The Joslyn Memorial Art Museum sponsored a program of eighteenth and nineteenth-century music on Oct. 10, to mark the opening of an exhibit of nineteenth-century art. Richard E. Duncan conducted a chamber orchestra in works by Bach, Mozart, Grieg, Tchaikovsky, and Debussy. The museum will sponsor a series of chamber-music recitals this winter by the Fine Arts Trio — Rosemary Howell, cellist; Gladys May, pianist; and Emanuel Wishnow, violinist.

KATHLEEN SHAW MILLER

#### Nine Concerts Announced by University of Miami Symphony

MIAMI, FLA.—The University of Miami Symphony, under the direction of Modeste Alloo, will present nine pairs of subscription concerts during their 1948-49 season. Soloists will include Set Svanholm, tenor; Yara Bernette, pianist; Raya Garbousova, cellist; Eugene List, pianist; James Melton, tenor; Gyorgy Sandor, pianist Zino Francescatti, violinist; and Kathleen Ferrier, mezzo-soprano. Howard Hanson will be guest conductor April 17 and 18.

McC. G.

## Singer to Conduct for Second Vancouver Year

VANCOUVER, B. C.—Jacques Singer, in his second year as permanent conductor of the Vancouver Symphony, will present over sixty programs, 35 of which will be broadcast.

During the season, Mr. Singer will conduct several works new to Canadian audiences, among them symphonies by William Walton, Arthur Benjamin, Morton Gould, and Howard Hanson. A broadcast series of Handel's twelve concerti grossi will be presented.

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## OPERA AT CITY CENTER

### La Traviata, Oct. 17, 2:30

This performance was the occasion for the debut of Richard Bonelli, long of the Metropolitan, with the New York City Opera Company. As the elder Germont, Mr. Bonelli brought to the City Center stage a convincingly authoritative air born of experience; he also brought a voice which gave frequent indications as to the length of that experience. But if occasional tones went astray, Mr. Bonelli always brought them back to pitch, and his vocal faults remained minor blemishes on the surface of an otherwise fine and sympathetic portrayal.

The real triumph of the afternoon, however, belonged to Ann Ayars, whose Violetta was entirely lovely in all respects. Miss Ayars exhibited a sense of the theater (in the best value of that abused term) seldom surpassed among young singers. She was an attractive figure on the stage; she knew how to move, and how and when not to move; and she sang beautifully, never sacrificing the meaning of the music to mere vocalization, never distorting the music for dramatic effect. The quality of her voice was lovely throughout, except for some high tones which sounded badly forced. It would be a pity if such a fine young artist were to injure her voice in this way.

The gaucheries of Rudolph Petrak's Alfredo did nothing at all for the credibility of the romantic situation, and his attempts to produce ravishing pianissimo tones with his hearty, junior-heldentenor voice did little for the ears of the audience. Minor roles were taken by familiar members of the company.

Jean Morel conducted, and varied his tempi with little relationship to anything but how he happened to feel at the moment. Mr. Bonelli, who had not yet become inured to this facet of Mr. Morel's art, tried to establish the tempo by marking time with his downstage hand during most of the second act.

### Don Giovanni, Oct. 21

The season's first performance of Don Giovanni differed from the City Center performances last season in one important respect—the improvement in James Pease's singing of the title role. Mr. Pease has learned to sing the music with a more authentic Mozartean spirit, and his acting has gained in vitality without becoming vulgar. But aside from this happy development, the evening was thoroughly depressing. None of the singers were able to rise above the ob-



Lawrence Winters

Ann Ayars

stacles placed in their path by the wayward tempi of Laszlo Halasz and the farcical commedia dell'arte staging of Theodore Komisarjevsky.

Rudolph Petrak appeared as Don Ottavio for the first time with the company, and proved completely unequal to the vocal demands of the role. He was relatively innoxious in the ensembles, but he vocalized *Il mio tesoro* so badly that he could not entirely escape notice.

Ellen Faull was the Donna Anna and Marguerite Piazza the Donna Elvira. In spite of a tendency to tremolo in Miss Faull's voice and a lack of real dramatic power in Miss Piazza's, both sang well when their breath could keep pace with Mr. Halasz's beat. Virginia Haskins was a charming, if often inaudible, Zerlina; Norman Cordon gave his customary travelling-salesman impersonation of Leporello; Norman Scott was *Il Commendatore* and Edwin Dunning, Masetto.

George Balanchine placed his personal stamp on the production with choreography for the party scene that included games of ring-around-the-rosy and London bridge is falling down.

J. H., Jr.

### Menotti Double Bill, Oct. 22

In *The Old Maid* and *The Thief*, Mary Krete appeared as Miss Todd, replacing Muriel O'Malley, who had sung in the season's first performance on Oct. 9. Miss Krete's characterization remained convincingly within the frame of the work, avoiding the excesses with which the role has sometimes been treated. The roster also included Virginia MacWatters, Ellen Faull and Norman Young. In *Amelia Goes to the Ball*, which opened the evening, the artists were again Frances Yeend, Walter Cassel, William Horne, James Pease, Rosalind Nadell, Dorothy MacNeil, and Harriet Greene. As before, Julius Rudel conducted Amelia, and Thomas P. Martin *The Old Maid*.

C. S.

### Carmen, Oct. 24, 2:30

The second Carmen of the season brought Frances Yeend's first New York appearance in the role of Micaela; she acted with poise and intelligence and sang her third-act aria feelingly and with good tone. Aside from the pleasant moments furnished by Miss Yeend, the performance never rose above the level of respectable mediocrity, and often fell somewhat below that. Alberta Masiello, as Carmen, sang throatily and acted with routine abandon; Irwin Dillon and Ralph Herbert gave torpid performances as Don José and Escamillo. The minor roles were taken by familiar members of the company. Jean Morel conducted at a clip that often left the singers—including the unfortunate children in the street-boys' chorus—panting, but did little to alleviate the overwhelming dullness of the afternoon.

J. H., Jr.

### The Marriage of Figaro, Oct. 24

Two newcomers joined the cast of Mozart's *Marriage of Figaro* at the New York City Opera's second performance, on Oct. 24—Ellen Faull as the Countess, and Rosalind Nadell as Cherubino. Each of them not only was excellent individually, but also collaborated with the rest of the company in a refreshingly integrated performance. Miss Faull sang with more of the grand manner (and with more beauty of voice and phrasing) than any of the others. She did not let the English text rob her tones of the roundness and elegance afforded by Mozart's matchless arias. Miss Nadell suggested Cherubino's boyish awkwardness and charm very adeptly; and she sang well, though a bit cautiously.

James Pease's Figaro, Walter Cassel's Count, and Virginia MacWatters' Susanna all retained their vivacity. The others in the cast were Richard Wentworth, Mary Krete, Luigi Vellucci, Nathaniel Sprinzena, Arthur Newman, Dorothy MacNeil, Joyce White and Harriet Greene. Joseph Rosenstock made the orchestra positively sparkle. All that this production needs (musically speaking) to be completely captivating is a further improvement in the style and finish of the singing. At present, the emphasis is still too much on the action and dialogue.

R. S.

### Pelléas et Mélisande, Oct. 29

The New York City Opera's seventh performance of Debussy's *Pelléas et Mélisande* introduced a new Geneviève, Muriel O'Malley. Miss O'Malley has a warm and ample voice and she sang well, except that in the lower range she affected that hooty tone in which contraltos in Italian opera often indulge, making any legato impossible. Her French was also faulty and her diction lacking in clarity. Dramatically, Miss O'Malley made Geneviève a highly sympathetic character, thereby strengthening the somewhat bloodless atmosphere of the production. Maggie Teyte, Fernand Martel, Carlton Gauld, Norman Scott, Virginia Haskins and Arthur Newman were heard in their familiar roles.

R. S.

### La Traviata, Oct. 30

There was nothing especially distinguished about this New York City Opera performance, but there was nothing strikingly bad about it, either, except Jean Morel's consistently overhasty tempos. Frances Yeend sang her first Violetta of the season. Her voice was fresh and vital, albeit a little insecure in the coloratura passages, and she was charming in the first act. Miss Yeend remained far too cheerful and healthy looking during the rest of the opera, however, to be a very convincing consumptive. She was tentative in both the musical and dramatic details of the role, but she has the makings of an excellent Violetta.

Rudolph Petrak replaced Mario Binci, who was indisposed, as Alfredo.



Ellen Faull

Richard Bonelli

Despite his unfortunate costuming, which was more suggestive of a seedy restaurant than a Parisian salon, and his colorless, breathy singing, he gave a well-routined performance. Norman Young as *Germont père* sang the *Di Provenza* sonorously and was a tower of strength in the ensembles. Others in the cast included Dorothy MacNeil, Mary Krete, Luigi Vellucci, Richard Wentworth, Edwin Dunning and Arthur Newman.

R. S.

### Tosca, Oct. 31, 2:30

This performance marked the first appearance this season of Wilma Spence. In the title role, Miss Spence sang with sound musicianship, and her voice was adequate to the demands of the music, except for a stringiness of texture when it was forced during the big, dramatic moments. She acted with spirit and conviction, but her portrayal would benefit from less impetuosity of movement and more cultivation of dramatic nuance. Eugene Conley, as Cavaradossi, was not in his best voice, but gave a solid and intelligent performance.

Walter Cassel's Scarpia has gained vocal stature since last season, but, at least in his present stage of development, this is not a part ideally suited to his temperament. The fundamental impression he gives is that of an essentially kind nature with a veneer of hardness, rather than of a ruthless nature beneath a suave exterior. The singers in lesser roles were all familiar and competent. Thomas Martin conducted the performance, which, despite the demerits already noted, was sound, well routined, and, at its best, representative of the fine values that this company can offer.

J. H., Jr.

### Cavalleria and Pagliacci, Oct. 31

Both operas in the double bill were given performances of solid merit on this occasion. The casts were well chosen; the staging was intelligent; the ensembles were well routined; and, in general, the productions were firm and effective both musically and dramatically.

In *Cavalleria Rusticana*, Frances Bible sang the part of Lola for the first time; she made a striking figure on the stage, and used her fine voice with skill and intelligence. Mario Binci, obviously singing through a heavy cold, was the Turiddu. His production is sound enough that only the quality of his tone suffered, and, although his acting is not yet polished, he has learned one basic rule of stage deportment that many singers persistently ignore—that a character in a play must listen intelligently to the other people on the stage. Andrew Gainey was a better-than-average Alfio, and Rosa Canario a satisfactory Santuzza. Mary Krete was Mamma Lucia. Julius Rudel conducted, and made his points well.

Laszlo Szemere gave a forthright dramatic performance as Canio, in *Pagliacci*, but exhibited a voice that sounded quite threadbare throughout its range. Lawrence Winters, in white-face, was Tonio, and gave a thoughtful, stage-wise portrayal. The Nedda was Ann Ayars; although the music does not lie particularly well for her voice, she negotiated the *Bal-latella* without mishap and sang as well as she acted during the rest of the opera. Thomas Martin conducted.

J. H., Jr.

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# A Composer Looks at Critics

(Continued from page 8)

scholastic erudition, but in his passionate devotion to the cause of the living artist and in his sense of deep personal responsibility to the living organism of art. Without these qualities a critic can possess all the requisite musicianly skills and yet have, as the end product of his efforts, what I would call a contribution to inverse art—the creation of a desert out of an oasis.

The composer wants the critic to be a crusader for the performance of what he believes to be best in contemporary music, and demands that his efforts to this end be both intense and unflagging. The critic must understand and evaluate trends and individuals for himself, and must feel the same obligation towards music as the enlightened physician feels towards his profession. Before the critic operates on his patient (the performer or the composer) he should be certain that his incisions—in the form of decisions—are based on the best up-to-the-minute information available. The critic often carries a heavy weight of responsibility in the life struggle of his musical patient. But while the physician always labors for the recovery and good health of his patient, the critic often seems ardently interested in his unobtrusive demise. This nihilism, I must confess, is sometimes constructive. It is the critic's duty to aid the course of nature, but this duty should never be confused with nature itself. The critic is not omnipotent in matters of artistic survival; and while it is fair to say that his power over the career of the performer is enormous, his effect on the composer is rather that of accelerating or retarding his acceptance or rejection than of providing ultimate judgment.

Perhaps the failures of the music journalist in his relations to the contemporary composer and his music can be attributed to the external conditions under which a newspaper man works—the limitations of time for the writing and space for the printing of reviews, and to the diffuse nature of a newspaper's reading public. Personally, I do not believe that these conditions are of particular importance; in fact, conversations with a number of leading critics have brought me to this conclusion.

But any discussion of musical criticism is incomplete if it is limited to the musical journalists. It may be that further light can be shed on this subject by turning to the musicologist, who works under comparatively ideal conditions. The equipment of the musicologist, as distinguished from the musical journalist, includes, as a rule, training not only in music but also in the disciplines of scholarly research. Yet the attitude of the average musicologist toward contemporary music is at best one of mild, dignified acquiescence. In general, the musical journalists concern themselves more with contemporary music than the musicologists do. More and

more contemporary music is being performed, and the newspaper man must report upon it to his readers. The musicologists, on the other hand, investigate subjects of their own choosing, and, to most of them, 1498 seems to be a more interesting date than 1948. Composers can all take heart in the knowledge that 500 years from now we shall be thoroughly dissected by 25th-century musicologists, who will take great pains to piece together monographs on 20th-century music. From the point of view of the contemporary composer, it is to be regretted that men so well equipped to deal with live issues prefer to spend most of their time exploring the dusty mazes of the past.

Up to this point we have taken a dark view of the contribution of music critics, whether they are journalists or musicologists, to contemporary composition. There is, however, a brighter side to the picture. In this country today, a handful of music journalists and musicologists have a genuine interest in the contemporary composer and are protagonists and not mere passive observers of the musical scene. Even the most ardent critic of the critics must recognize the splendid contribution to music being made by our best critics. Nevertheless, the number of these distinguished men in proportion to all the music critics of the country is more than appallingly low; it is infinitesimal.

But this present unhappy state should not blind us to the importance of musical criticism. The improvement of criticism on a broad scale in this country must, of necessity, bear a definite relationship to the development of an articulate audience. The quality of musical journalism varies greatly in the different cities and communities of the country, and reflects varying educational, social and economic standards. In time, as our large public not only becomes better informed but develops convictions about music comparable to its convictions about sports and the movies, it will demand musical journalists who, like the sports writers, know not only the names and standings of the performers, but the way the game is played. Honest and energetic criticism in music has proved over and over again to be a boon to the art in general, and particularly to the contemporary composer and his music. We should be encouraged by the quality of our best music critics, and we may dare to hope that Mr. Frankenstein's two per cent will, in the course of time, become the ninety-eight per cent.

As for the composer's relationship to the critic, there can be no change. The composer will continue to write his music to the best of his ability, and it will be performed by those musicians who believe in him. He will be encouraged by the public that is moved by him. He will be praised by the critics who are convinced by him, damned by those who are enraged by him, and treated apathetically by the rest. But he will go on writing, regard-

less of critical pronouncements. For the critic's relationship to the art of music is peripheral, and although he can do much to evaluate standards, the artist, and not the critic, creates standards.

But this fact in no way invalidates the critic's role, for the artist who creates a standard for himself is often unable to see the art in its broad perspective. This perspective is the province of the critic, and when he recognizes both the limitations and the resources of his realm, he can make a great contribution—not only to the individual composer and his music, but to music as a positive force in contemporary life.



William Schuman, who delivered the address that is the basis for this article at the Hartford Symposium on Musical Criticism held last May

## Pitch in The Music of Bach

By GORDON HENDRICKS

AN article in the April, 1948 issue of MUSICAL AMERICA, gave detailed attention to the actual pitches used by George Frideric Handel, and the conclusion was reached that since it is known that these pitches were considerably lower than those at which Handel's works are performed now, it might be desirable to take a more tolerant view toward performances of his works in lowered keys. In connection with this subject, it should be recognized that the pitches used by Johann Sebastian Bach are thought to have been approximately the same as those used by Handel. It is the purpose of this article to indicate some of the external evidence that bears on this problem.

The whole subject of a composer's actual pitches may be considered by some to be too specialized to be worthy of serious attention, but present-day vocal performances demonstrate that nothing could be farther from the truth. Everywhere we hear talk about authenticity of Bach performances, and a whole new school of "traditional" Bach has grown up. Great festivals are staged with minute consideration for what Bach himself might have wanted. Detailed care is given to the use of ancient instruments. The harpsichord, the baroque organ, the viola da gamba, and the violone are all called forth and used with the greatest musicological reverence. Choruses are reduced to a small number of voices in each section, and even, in a few cases, several voices singing in unison are used for solo parts. A recent recording even made use of the tenor falsetto voice which Bach used consistently, but which recent critics have called lazy singing.

But with all this zeal for authenticity, Bach's actual pitches have been neglected, or, rather passed over in a manner so hasty as to be suspicious. Conductors, instrumentalists and musicologists have never been as intimately acquainted with vocalism as they should be if they are to have a well rounded view of the singer's problems.

Consequently, they laugh at any serious critical remark that a singer makes about the music he sings. The general assumption seems to be that all singers are bad musicians, and that what they say should not be taken too seriously. So when a singer singing Bach says (although he rarely knows the evidence for lower pitches) that he thinks that a piece might better be transposed down a little, the conductors and coaches in charge, scornful of the singer's ideas and of his talk about vocal difficulties, and often completely ignorant of the true state of affairs, override proposals that would make the music more authentic, more relaxing to listeners, enormously easier to sing, and, therefore, more effective.

Great quantities of material could (and should) be written about the internal evidence for lower pitches for the music of Bach, but this article is no place for it. The discussion here will be limited to an indication of some of the external evidence pointing to the fact that Bach's actual pitches were about a half-tone lower than those in which his music is performed now. It will be seen that most of the material relating to this subject concerns the pitches of the organs on which Bach's music is known to have been performed.

When Bach visited Dresden in 1731, he played a concert on the organ in St. Sophie's church, and this organ is known to have had a pitch exactly a semitone lower than ours of today. He played this concert, incidentally, before the entire Dresden opera company, which he had heard the day before. Five years later, he played a two-hour concert there on the Frauenkirche organ, which had been built by the same organ-builder.

Another organ by the same builder was in the Roman Catholic church in Dresden, and this instrument is also known to have had a pitch a half tone lower than modern organs. It is unreasonable to think that the organ builder would have begun with a low pitch, raised it a half-tone, and then lowered it

(Continued on page 39)



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# Music Schools and Teachers

## American Music Played By Eastman Orchestra

ROCHESTER.—The annual symposium of American orchestral music, played by the Eastman-Rochester Symphony Orchestra, Howard Hanson conducting, and held at Kilbourn Hall from Oct. 18 to 21, culminated in a formal concert which presented several of the works played during the previous sessions. In this 74th composers' concert, Mr. Hanson explained that the program had been selected by the players of the orchestra, whom he praised highly for their splendid ability in reading manuscripts at sight. The works chosen were Granville English's Scherzo in C; the last movement of a symphony, 1947, by Elliot Weisgarber; Motet, by Mark Fax; Rhapsody for Piano and Orchestra, by Carl Anton Wirth, with Alfred Mouledous at the piano; the third movement of Symphony No. 1, by Clifford Julstrom; the first two movements of a symphony by Leland Proctor; Serenade, by Carl Fuerstner; and Shivarée, a folk overture, by Lyndol Mitchell.

Mr. Wirth's Rhapsody stood out as the most colorful and brilliant composition of the evening. It was picked for first place by both the audience—in a vote taken at the end of the evening—and by the players. The English Scherzo is a charming bit of writing, and Mr. Fax's Motet, based on 16th and 17-century church music, is beautifully written. The Weisgarber music is much too long, and wanders about without getting anywhere. The same may be said of the Proctor symphony and the Julstrom work. Mr. Foerstner's inconsequential Serenade is very reminiscent of other music. Mr. Mitchell's Shivarée, which closed the program, is lively folk music. All the composers concerned were present in the audience.  
M. E. W.

## New England Conservatory Announces Faculty Additions

BOSTON.—Harrison Keller, director of the New England Conservatory of Music, has announced new appointments to the faculty of the conservatory for its 82nd year, which began Sept. 20.

Pasquale Cardillo, member of the Boston Symphony, will teach clarinet; Camille Coppez, trumpet; Joseph de Pasquale, first violist of the Boston Symphony, viola. Mme. Maria Elsborg, who studied with Charles Huhn and Lilli Lehmann is added to the voice faculty. Mrs. Donald C. Mackey will teach English; Charles C. MacArthur, psychology and sociology; Miss Marabelle Stebbins, solfège; Albert Tepper will teach theoretical subjects. Everett Titcomb, organist of the Church of St. John the Evangelist, will give a course in choir training.

## Hartt School Presents Two Concert Series

HARTFORD, CONN.—The Julius Hartt Musical Foundation will offer two series of programs this season—the Hartt School faculty series, and a chamber music series. The faculty series opened with a recital by Helen Hubbard, contralto; the chamber music series opened with the appearance of Marcel Hubert as guest artist. The first performance of Edward Diemant's Arioso and Danse was given on this occasion. Six additional concerts are listed on the chamber music series, which is under the supervision of Bela Urban, recently appointed head of the new department of ensemble.

## Mills College Series Lists Unusual Schedule

OAKLAND, CAL.—Five major musical attractions are announced for the Artists Concert Series at Mills College during 1948-1949. Egon Petri, pianist in residence at Mills, opened the series on Oct. 27. The Hungarian String Quartet will appear on Dec. 1. Désiré Ligeti, Hungarian bass, will give a lieder recital on Jan. 19. The Feb. 16 concert will present the English Duo, Viola Morris, soprano, and Victoria Anderson, contralto. The Pasquier Trio will be heard March 9. The concert series has been arranged by Luther B. Marchant, chairman of the music department.

## Switten Named Chairman Of Hampton Music Department

HAMPTON, VA.—The new head of the Hampton Institute department of music is Henry M. Switten, for the last decade head of the piano, theory and composition departments of the Westminster Choir College. Associated with Mr. Switten will be two other new staff members: Jessie A. Fitzgerald, and Julia Perry, a recent winner of contests sponsored by the National Association of Negro Musicians.

## Phi Mu Alpha to Hold Convention in Chicago

CHICAGO.—The fiftieth anniversary convention of Phi Mu Alpha Sinfonia, national music fraternity, will be held at the Stevens Hotel in Chicago, Dec. 28-30. President Albert Lukken, dean of the music department in the University of Tulsa, will preside. Recognition will be paid to the charter members who founded the first chapter at the New England Conservatory in 1898.

## Juilliard School Gives Special Extension Courses

The Juilliard School of Music is offering several special classes in its extension division. There will be open discussions of piano masterpieces under the direction of Vera Brodsky; a course in piano music of the United States, under Jeanne Behrend; master classes in string literature under Joseph Fuchs; a course in string quartet playing, under Emil Hauser; and one in opera repertoire, under Alfred Valenti.

## Chopin Festival Planned By Peabody Conservatory

BALTIMORE.—Reginald Stewart has announced that during 1949, the year of the 100th anniversary of Chopin's death, the complete piano works of Chopin will be performed under the sponsorship of the Peabody Conservatory and the Baltimore Symphony. Many guest artists will participate.

## New School Establishes Musical Play Department

The New School for Social Research has announced the establishment of a department for musical plays this fall. The department, which is believed to be unique in academic training, is under the direction of Jay Gorney, motion picture and theater composer.

## New York University Engages Truman Hutton

LOS ANGELES.—Truman Hutton, who has been serving as supervisor of instrumental music in the public schools here, has been appointed visiting associate professor of music education in New York University.

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## Toronto's Massey Hall Extensively Remodelled

TORONTO. — A twofold attraction brought a capacity audience to Massey Hall on Oct. 22, for the start of the 1948-49 season. One inducement was the program for this opening event, a Toronto Symphony Orchestra Pop concert, with Paul Scherman conducting and Pierrette Alarie, Canadian soprano, as guest artist. A second attraction was the renovation during the summer of the interior of the 54-year-old hall. Patrons were pleased to see that the new look had finally come to the Old Lady of Shuter Street, which now possesses a concrete basement, first floor and stage, new dressing rooms and heating system, and comfortable, modern, orchestra seats to replace the rigidly forbidding, straight-backed tortures designed for austere music lovers of the nineties. Although these improvements have already cost the board of trustees half a million dollars, the first balcony and top gallery are still untouched. Completion of the project is scheduled for the summer of 1949.

R. H. R.

## Pupils of Queena Mario Fill Many Engagements

Pupils of Queena Mario, former Metropolitan soprano, have been exceptionally active in recent months. Audrey Bowman, soprano, is singing at Covent Garden for the third consecutive season. Phyllis Kinney has filled operatic engagements in England and sung more than twenty concerts over the BBC. Fernand Martel is entering his second season with the New York City Opera Company, and will give a Town Hall recital in November. Frances Bible recently made her debut with the same company, after singing with the Chautauqua company last summer, when one of her fellow artists was Annette Burford. Andria Kuzak sang in opera in Chicago last season, and William McGrath is currently making recital appearances.

## Paul Althouse Students Active in Operatic Field

Young artists from the Paul Althouse vocal studio have been exceptionally active during recent months. Mary Bothwell, soprano, is appearing in opera at Covent Garden this fall, as is Jean Watson, contralto. Leopold Simoneau, tenor, sang at the Paris Opera in September. E. M. Brack, tenor, is with the Lemonade Opera in New York, and Alberta Masiello, contralto, is singing with the New York City Opera. Ernest Lawrence, tenor, appeared last summer with the New Pacific Opera, in San Francisco. The Charles L. Wagner touring company of Romeo and Juliet has two Althouse pupils in the cast—Denis Harbour, baritone, and Marguerite McClelland, soprano. David Atkinson recently replaced John Tyers in Inside U. S. A.

## Alexander Schneider Teaches Chamber Course at Turtle Bay

The Turtle Bay Music School has announced that Alexander Schneider is giving a course in chamber music and ensemble playing during November. Another special course, designed as a refresher in theory for music teachers, is being offered through Feb. 15 by Rudolf Jankel, head of the theory department.

## Indiana University Hears Castelnuovo-Tedesco Premiere

BLOOMINGTON, IND. — Ernest Hoffman, visiting conductor at the Indiana University school of music, presented the world premiere of Mario Castelnuovo-Tedesco's Cypressi on the first program of Indiana University Orchestra season, Oct. 24.

## Dean Dixon Conducts Opening Juilliard Event

The Friday concert series of the Juilliard School of Music opened recently with a concert conducted by Dean Dixon. Other conductors to be heard with the student orchestra during the season will be Jean Morel, Robert Shaw, Eleazar de Carvalho, and Frederick Waldman. The Juilliard String Quartet will be heard in two programs, and various student choral, operatic and chamber groups will appear on other occasions. The concerts will be broadcast over station WNYC.

## Voccoli Choral Society Gives Periodic Concert

Louise Voccoli presented one of her frequent programs at her voice studio in the Metropolitan Opera building, on Oct. 28. In addition to choral groups, the following students appeared as soloists: Alonso Johnson, Toby Cohen, Mariann La Rocca, Joyce Herchman, Christene Thompson, John Mero, Pearl Black, Edmund Homer, Margaret Homer, Ruth Hanna, Michael Tremallo, Alice Haywood, Daisy Shea, Mary Alice Hornberger, Pat Machella, Margaret Giblin, Ann Kauffinger, Mary Clark, Rose Lento, Edna Nolan, Nancy Brogan, Helen La Chapelle, Janet Kraemer, Marilyn Ericksen, Olga Junor, Margaret Looney, and Celestine Voccoli.

## Robert P. Commanday Is New Illinois Choral Director

URBANA-CHAMPAIGN, ILL.—Robert P. Commanday, formerly at Ithaca College, has been appointed choral director at the University of Illinois School of Music. He will be in charge of the University Chorus, the A Cappella Choir, and the Women's Glee Club for the coming year, and will teach classes in conducting and in opera ensemble. He will also work with choral directors in Illinois secondary schools to develop and extend choral activities in the state.

## New School of Music Is Opened in Scarsdale

SCARSDALE, N. Y.—The New School of Music was opened on Sept. 13, with a faculty headed by Hazel Griggs and Florence Ostrander. Additional teachers include Grace Karelitz, Ralph Leopold, Polly Brady, Dorothy White, Lola Hawley, Marion Olson, Venela Colson, Emily Franz, and Lillian Rehberg.

## Margaret Matzenauer Pupils Active

Margaret Matzenauer, for twenty years a leading contralto with the Metropolitan, is devoting most of her time to teaching in New York. Among the many well known singers who have studied with her are Blanche Thebom, Donald Dickson, Elizabeth Wysor, and Jane Hobson.

## Helena Morsztyn Resumes New York Piano Classes

Helena Morsztyn, Polish pianist, recently completed a series of summer master classes in Minneapolis, and has now resumed her full winter teaching schedule in New York.

## Gloria Goodwin Opens Vocal Studio in New York

Gloria Goodwin, formerly of the Syracuse University piano faculty, has opened a studio in New York City, where she will specialize in voice coaching.

## Helen Chase Moves To New Studio

Helen Chase, teacher of singing, has resumed teaching at her new studio, 251 W. 92nd St., New York.

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The grace and fluidity of Lasya, the feminine quality of movement in the classical dancing of India, is shown by members of the Ram Gopal company

## Indian Dance

(Continued from page 11)

acting and dancing, with perfect poise and rhythm, it may become wearisome to the audience.

The popular part of the program now follows, in which the dancer relates in mime and poses the story of a song, either classical or modern, telling of the love episodes of a man and a woman in dalliance with each other. Unless restraint is used here the expressions can become very exaggerated and vulgar. The last item is the Thillana. In a rare dance which visualizes an entire frieze, an Ajanta fresco comes to life, and the lilting, hypnotic music drugs the senses, while the eye is bewitched by a series of poses so sculpturesque and so exciting that the Thillana provides a climax to the program.

The Tanjore school alone has preserved all the power and rigid line of this dance. It is sad to see that in Madras most of the Bharata Natya has "softened up" and lost the original vigor with which it is taught in Tanjore. The films in India are much to be blamed for this, for the makers of films believe that the softer the movement, the more "popular" the dance will become. Most of the Tandava aspects of Bharata Natya are only fitted for men to perform, as in the Natanam Adinar, the Dance of Siva, and other virile dances.

Kathak is the dance art of North India, which once flourished in the courts of the Mogul Emperors. It is performed by both sexes. The technique is vastly different from other types, and there is a strong Mogul influence in dress and ornament. Let us watch a Kathak dancer at a performance. Still as a statue, the dancer stands with feet crossed, the right arm extended from the shoulder, the left held over the head. The plaintive notes of the Sarangi (stringed instrument) accompanied by the rhythmic beats of the Tablas (drums) stir the dancer from his immobility. As if touched by a breath of wind, the body sways and stirs gently; a ripple runs down the arms; the glassy eyes sparkle and come to life; the eyebrows move archly; the body gradually awakens to activity. As the arms trace sinuous patterns, the ankle bells send forth a jingling sound, first faint and then loud. Faster and faster move the feet,

and in even rhythm with them the swift turns unfold the skirts of the costume, as the dancer whirls and stops and starts whirling again.

The Manipuri school of dancing in Assam is notable chiefly for its softness and sweetness. In its feminine aspects it employs great lyrical beauty and fluidity of arms and body. When it is well danced, the performer travels imperceptibly from one movement to another, without actually making the transition apparent to the audience. The face is ever mask-like, unlike the three other schools of dancing. The Tandava aspects are performed with great power, and require skill and lightness of foot in execution. One notable feature of the Tandava form of this school of dance is the semi-seated position in which the man executes the most incredible spins, leaps and jumps, with comparative ease. But here again, as in the other schools of Hindu dancing, great skill is required, and it takes as much as eight years to become an adept.

It was in the remote villages of Southern India, Tanjore and Malabar, particularly, that the highest possibilities of dance rhythm were developed centuries ago. It is here that ancient dance lore, handed down from father to son, in both written and unwritten texts, has preserved all its fullness and profundity of histrionic expression, its strength and beauty as the art of Nataraja, who requires that his disciples serve him in all simplicity, their souls pulsating with the joy of God, Nature and Art.

It is thus that all should approach this ancient art, dedicating themselves in all humility to Nataraja, Lord of the Dance.

### Locally Sponsored Series Presented in Coronado

CORONADO, CAL.—The Coronado Music Society, Paul H. Schmidt, president, presented a series of concerts this past summer in the ballroom of the Coronado Hotel, on Sunday afternoons. This series was inspired by a similar series organized in La Jolla, Cal., by Nikolai Sokoloff, seven years ago, utilizing the services of Los Angeles Philharmonic musicians and guest soloists. Mr. Sokoloff, former conductor of the Cleveland Orchestra, gave a prefatory lecture before each concert in the Coronado series to increase the sense of audience participation.

## Dorati Begins Season Of Dallas Symphony

DALLAS.—A subscription series of fifteen concerts has been initiated by Antal Dorati, musical director of the Dallas Symphony. Included as soloists for the series are Jascha Heifetz, violinist; Samson François, pianist; Joseph Szigeti, violinist; William Kapell, pianist; Rafael Druian, violinist (concertmaster of the Dallas Symphony); Menahem Pressler, pianist; Mihaly Szekeley, bass; Erica Morini, violinist; and Jennie Tourel, mezzo-soprano. The subscription concerts represent only about one-sixth of the concerts to be given by the Dallas Symphony during the 1948-49 season. Nearly 60 tour dates will be played in addition to ten children's concerts, special concerts and a series of festival performances.

The season opened on Oct. 31 at the State Fair Auditorium with the first of the subscription concerts.

## Raudenbush Opens Season in Harrisburg

HARRISBURG, PA.—The Harrisburg Symphony launched its nineteenth season with Mendelssohn's Calm Sea and Prosperous Voyage on Oct. 5, George King Raudenbush conducting with accomplished musicianship. Nineteen-year-old Menahem Pressler was soloist in the Grieg Piano Concerto, and the orchestra played Brahms' Fourth Symphony with satisfying mastery. 230 nimble fingers and twelve pianos of the Philadelphia Piano Orchestra entertained a capacity audience at the Forum on Sept. 29. The all-girl ensemble, conducted by Carl Knisley, presented a program of works by Bach, Chopin, Liszt and Gershwin.

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## New Jersey Symphony In Twenty-Seventh Year

WEST ORANGE, N. J.—The New Jersey Symphony, under the direction of Samuel Antek, begins its twenty-seventh season on Nov. 14 in Orange and Montclair. This will be its second season under Mr. Antek. For the first time in its history, the orchestra will present two children's holiday concerts at Christmas and Easter.

## Philadelphia Conservatory Engages Edward Steuermann

PHILADELPHIA.—Edward Steuermann has been engaged by the Philadelphia Conservatory of Music to teach a master class in piano.

## Springfield Symphony Has Resident Conductor

SPRINGFIELD, O.—The Springfield Symphony will be under the direction of a resident conductor for the first time in its history when it opens the 1948-49 season on Nov. 7. The new conductor is Guy Taylor. Mr. Taylor began conducting at the age of nineteen, when he headed the Birmingham NYA Symphony.

## Hans Flexner Assumes Duties at Baltimore Institute

BALTIMORE.—Hans F. Flexner assumed his duties as assistant director at the Baltimore Institute of Musical Arts entered its sixth academic year.

## Rothstein Conducts Concerts in Bogota

BOGOTA.—The National Symphony, A. C. Thompson conducting, recently presented Coleridge-Taylor's *Hiawatha's Wedding Feast*, assisted by the Bogotá Singers and Herbert Belden, tenor. In the same concert, Gerhard Rothstein led the orchestra in a tame performance of Brahms' Second Symphony. Later in the month, Mr. Rothstein conducted the Chamber Orchestra of Bogotá Conservatory in a radio performance of portions of Pergolesi's *Stabat Mater*, with Mercedes Camargo, soprano, and Linda Chittaro, mezzo-soprano, as soloists.

Vela Montoya and José Castro, Spanish dancers, accompanied by Neal Kayan, appeared in the Teatro de Colón. They are good, but only when seen in a few dances. For an entire program they are monotonous.

The mixed choir of the Gimnasio Femenino and the Gimnasio Moderno, excellently conducted by Carlos Greull-Issenschmidt, sang a concert which included works by Beethoven, Handel, Schubert, Verdi and Gounod.

MANUEL DREZNER T.

## New Faculty Members Named At Philadelphia Musical Academy

PHILADELPHIA.—Jani Szanto, director of the Philadelphia Musical Academy, has announced several additions to the faculty. Karl Weigl will conduct a course in Advanced Composition; Agi Jambor has been engaged for a course in the Psychology of Musical Interpretation; and Karl Doktor will teach chamber music groups. The school's department of opera is being enlarged with a new course in opera stage direction under the direction of Josef Turnau.

## Modern Institute of Art Presents Special Series

BEVERLY HILLS, CAL.—The Modern Institute of Art inaugurated a new series of lecture-recitals with a joint recital by Aaron Copland and Louis Kaufman. The monthly series is designed to emphasize the interdependence of the arts. In future programs, Arnold Schonberg, Ernst Toch, Ernst Krenek, and others will appear.

## Bertram Haigh Accepts Washington Teaching Post

SPOKANE, WASH.—Bertram N. Haigh, until recently a French horn player with the Minneapolis Symphony, is now on the faculty of Eastern Washington College, and is teaching brass instruments at the Spokane Conservatory. During the season Mr. Haigh will offer the first Pacific coast performance of the Telemann Concerto for two horns and strings.

## Lhevinne Piano Scholarship Awarded to Yahli Wagman

LOS ANGELES.—The annual Joseph Lhevinne piano scholarship has been awarded to Yahli Wagman, who came to this country from Palestine to prepare himself for concert appearances. Mr. Wagman has been attending the master classes of Mme. Rosina Lhevinne at the Los Angeles Conservatory, and will continue his work with her in New York this winter.

## Syracuse University Makes Apointments to Music Faculty

SYRACUSE, N. Y.—Alexander Capurso, for eight years connected with the music department of the University of Kentucky, has been appointed director of the Syracuse University school of music. Other additions to the music faculty are: Felix Witzinger, piano; Merrills Lewis, theory; Irving Chettyette, music and education; and Sidney Sukoening, piano.

## BOOKS

**A THING OR TWO ABOUT MUSIC**, by Nicolas Slonimsky. Illustrated by Maggi Fiedler. 305 pages. New York, Allen, Towne & Heath, Inc., 1948. \$3.

Mr. Slonimsky tells the reader in his preface that this is a "browsing book intended for non-consecutive reading." It is actually a gleaning from the enormous mass of material which he has collected in going through old magazines and newspapers from 1784 on. One could wish that he had been more discriminating in selecting the contents, for much of the book consists of musty old anecdotes and humorless stories which are purely a waste of time. On the other hand, there are bright and amusing nuggets scattered through it.

The reader will even find a murder story, in which Mr. Slonimsky tells of the mysterious assassination of the French composer, Jean-Marie Leclair, in 1764, and offers a convincing argument that Leclair's wife killed him. The case was never officially solved. Another vivid passage is an excerpt from the memoirs of Baron Trémont, Napoleon's diplomatic emissary in Vienna in 1809, in which the baron describes a visit to Beethoven. He writes that he knocked three times and was about to leave when "a very ugly man, who seemed to be in a disagreeable mood, asked what I wished." After explaining that he brought a letter from Anton Reicha in Paris, Baron Trémont was admitted by the irritated composer.

"His house consisted of two rooms. One of these was an enclosed alcove in which stood his bed, but it was so small and dark that he was obliged to dress and undress in the second room. Here all was untidiness and disorder. Water bottles stood on the floor; music was thrown on a dusty piano, and the little walnut table showed that the contents of the inkwell were often overturned on it; the countless pens were crusted with dried ink; on the chairs stood dishes containing the remnants of meals of past days; on others hung articles of clothing. Under the bed (I do exaggerate anything) *un pot de nuit non vidé*."

There is a highly diverting letter from Busconi to Isabella Stewart Gardner, written in 1894, when he was about to go to Berlin, asking for the loan of \$1,000. After beating about the bush for several paragraphs, the pianist finally mentions the money and follows the request with this touching sentence: "*Voilà mon coeur ouvert et transparent comme du cristal*." As Mr. Slonimsky shrewdly remarks, there is no record in the archives of the Gardner museum that Busoni ever repaid the loan, but Mrs. Gardner probably never expected him to do so. By skipping about, the reader will find much material of this sort to entertain him in, but the book should have been provided with an index.

R. S.

**AND THERE I STOOD WITH MY PICCOLO**, by Meredith Willson. 255 pages. New York, Doubleday, 1948. \$2.00.

Mr. Willson, who played—the piccolo—in the New York Philharmonic-Symphony during the days of Willem Mengelberg, has since had a varied career in radio. His memoir is really a series of racy, idiomatic literary vignettes. The parts of the book that deal with his musical experiences consist mainly of amusing anecdotes about well known musicians with whom he has been associated.

J. H., JR.

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## NEW MUSIC

### Mozart Opera Reissued by Peters

ELSEWHERE in this issue the reader will find a brief history of the Edition Peters, which is now established in the United States with headquarters in Carnegie Hall. A recent issue of the firm, which was sorely needed and will be welcomed by all Mozartians, is the score of *Così Fan Tutte*, in an edition with both German and Italian text, prepared by Georg Schünemann after a comparison of Mozart's original text with the myriad versions of the opera which have since appeared. The full orchestral score is now available in the Peters Edition, as well as a piano score arranged by Kurt Soldan, who assisted Mr. Schünemann in revising the work and in textual criticism. "Every note of Mozart, every textual and musical expression has been preserved accurately," the editor assures us.

In his introduction, Mr. Schünemann outlines the amazing vicissitudes of Mozart's masterpiece. No sooner had the work been produced than revised German editions began to appear, many with changes of characters, situations and text. For more than a century, composers and editors tried to improve on Mozart and Da Ponte, but the invariable miscarriage of their ventures proved once again that composer is always right. It was Karl Niese who restored the opera to its original form in his edition of 1871, according to Mr. Schünemann.

This new edition includes arias written by Mozart but not used in the first performances and also alternate versions of various numbers. Mr. Soldan's arrangement for piano is admirably transparent and playable, without damage to the essential harmony and figuration. R. S.

### For Solo Voice

**Imaginative and Original Songs  
By Ivy Herbert, English Composer**

RARELY does one encounter so fresh a lyric talent and so sensitive a musical imagination as are evidenced in three songs by Ivy Herbert, published by the Oxford University Press (New York: Carl Fischer, Inc.). They are settings of a poem by Robert Bridges, *The Linnet*; of Leigh Hunt's familiar *Jenny Kiss'd Me*; and of Shelley's lines, *A Widow Bird Sat Mourning*.

In *The Linnet*, Miss Herbert has ingeniously suggested the rhythmic freedom and impulsiveness of a bird's song through alternations of three different meters and unusual twists in the vocal line. The piano accompaniment achieves a maximum of emotional coloring with a minimum of means. Its fourths and fifths have a haunting flavor. *Jenny Kiss'd Me* is less successful, for one senses that the

composer is being purposely naive. But the Shelley setting is deeply moving; the entire accompaniment is a melody in octaves, with the voice singing largely alone in answer to it. In two pages, Miss Herbert has evoked a desolation which is all the more shattering for its utter simplicity. These brief songs offer none of the lush climaxes and sentimental clichés so beloved by popular writers, and they have more real music in them than a bushel of such encore pieces. R. S.

### Reviews in Brief

*Song of Sleep*, by Kenneth Walton, words by Monroe Heath, Leeds Music. A song of high quality. Medium voice. (50c.)

*Summer Evening*, Finnish folksong, arranged by Katherine K. Davis, H. W. Gray. A beautifully devised version of one of Finland's loveliest folksongs. Low voice. (50c.)

*Dirge*, by Virgil Thomson, G. Schirmer. An effective setting of a John Webster poem from *The White Devil*, gaining a special potency from the accompaniment of persistent arpeggiated chords. Medium voice. (50c.)

*How Your Trulove to Know*, by Martin Diller, C. Fischer. A most apt setting of a charming poem by Elizabeth Madox Roberts. Medium range. (50c.)

*This Little Rose and How Do I Love Thee*, by William Roy, G. Schirmer. The first is a simple and distinctive setting of a poem by Emily Dickinson, published in three keys. (50c.) The second is a sonorous setting of Elizabeth Barrett Browning's poem developed to an impassioned climax, issued for high and medium voice. (60c.)

*One Word Is Too Often Profaned*, by Roger Quilter, and *My Grief On the Sea*, by John Wray (London: J. Curwen; New York: G. Schirmer). Two excellent songs, the first a setting of a Shelley poem, the second, of a poem by Douglas Hyde in the Oxford Book of English Verse.

*The Joy That You Bring*, by John Tasker Howard, C. Fischer. An exuberant setting of a poem by Lorraine Noel Finley, for high voice. (50c.)

*O légère hirondelle* (Faithful Swallow), coloratura air from Gounod's *Mireille*, edited with good judgment by Estelle Liebling, English words by Lorraine Noel Finley, G. Schirmer. (75c.)

*Roses From the South*, waltz song by Johann Strauss, freshly arranged by Giuseppe Bamboschek, with new English words by Margaret Bristol, Oliver Ditson (Presser). (90c.)

*Mountain Girl's Lament*, an East Tennessee mountain song obtained by Robert de Armond, recorded and arranged by Victor Young, and *Why Did I Leave My Home*, old Irish song collected by D. E. Wheeler, arranged by Victor Young, Theodore Presser. Interesting folk material, the first issued in three keys and the Irish song, in one, for medium voice. (50c. each.)

*White Fleet*, by Avis Bliven Charbonnel, John Church. An imaginative setting of verses by Helen Bayley Davis, for high voice. (50c.)

*Four Songs by Mervyn Roberts: The Sentry, and Elsewhere*, words by G. O. Warren; Saint Govan, words

by A. G. Prys-Jones, and *Put a Rosebud on Her Lips*, words by Francis H. King, London: Novello (New York: H. W. Gray). Four songs of fine musical calibre, with poetic texts of high quality, for medium voice.

*The Magic Hour*, by Gustav Klemm, Oliver Ditson (Presser). A tender little song, with words by Daniel S. Twohig. (50c.)

*Ho-ree, Ho-ro, My Little Wee Girl*, a Tír na nÓg love song, arranged by Hugh S. Robertson, London: Curwen (New York: G. Schirmer). A charming traditional Gaelic tune set to English words as the most recent addition to Mr. Robertson's collection of Island and Highland tunes as a Songs of the Isles series.

*Listen, Do You Hear?*, by Jacques Wolfe, C. Fischer. An effective setting of verses by Eric von der Goltz, issued for high and medium voice. (60c.)

*Fair Helen*, by Bruce Montgomery, London: Novello (New York: Gray). An imaginative song. Medium voice.

*Music and Moonlight*, by Roger Quilter, London: Curwen (New York: G. Schirmer). A fluent setting, though not in the composer's best vein, of a Shelley poem.

From John Church (Presser): *There Be None of Beauty's Daughters*, by Roy Newman; *In a Little Irish Village*, by Charles Gilbert Spross; *Seminole Lullaby*, Pale Blue Slippers and Vision, by Olive Dungan; *O, Take Me Back*, by Lily Strickland; *Marco Polo and The Windowpane*, by Stanley P. Trusselle; *Come, My Beloved*, by Marian Wilson Hall; *Do Ya S'pose*, by William M. Paisley.

From C. Fischer: *My Lovely One*, by Robert McGimsey; *Poetic Justice*, Deborah and *The April Hill*, by Gene Bone and Howard Fenton; *Give Me a Rod, a Reel, Sweet Rain and A Little Bit of Love*, by J. Rosamond Johnson.

*Sing Unto the Lord*, twenty sacred solos for medium voice, compiled, edited and arranged by Katherine K. Davis and Nancy Loring, with original, paraphrased and adapted texts by Katherine K. Davis. Carl Fischer. These two volumes contain a few of the finest sacred songs already familiar, songs by great song writers supplied with new sacred texts in English, and a few chorales arranged as solos with introductory recitatives.

*Songs for the Church*, eleven sacred songs in medium range. Summy. Songs by American composers, such as Faith, by Harvey Enders, and *A Pilgrim Prays*, by Raymond Mitchell.

*Eternal God, Our Father*, based on Sibelius' *Finlandia*, arranged by Beth Miller, words by Oak E. Davis. Carl Fischer.

### For Flute

**A Charming Sonatina  
For Flute and Piano**

CONTRAPUNTAL skill and harmonic piquancy are united in Camargo Guarnieri's *Sonatina for Flute and Piano*, which is issued by Music Press, Inc. The work is dedicated to Carleton Sprague Smith, chief of the music division of the New York Public Library, and an excellent flutist. Mr. Smith has returned the compliment by performing the work.

The sonatina has the characteristic vigor and transparency of Guarnieri's music. Although it opens with the flute and piano in strict canon, it makes an immediate impression of spontaneity. The slow movement has one of those haunting melodies which seem so easy for Brazilian composers to write, perhaps because they hear folk music constantly from their early years. But the *pièce de résistance* of the sonatina is the brilliant finale, marked "saltitante," a rhythmically intoxicating study. Here the composer has captured a heady festive atmosphere without violating the dynamic scale of his work. R. S.

### For Chorus

#### For Christmas

From Mills Music, Inc.: *Christmas Bells* (SSA with piano) by Frances McCollin. *The Virgin's Cradle Hymn* (SSA with piano and obligato for violin, flute, recorder or oboe, and SATB with same) by John Tasker Howard.

From Edward B. Marks Music Corp.: *Thou Joyful Day* (SSATTB a cappella) arr. by Herbert Zipper. *Three Traditional Christmas Carols* (SSA a cappella) arr. by Herbert Zipper.

From Broadcast Music, Inc.: *The Hymn of the Saviour* (SATB a cappella) by H. A. Schimmerling. *The Shepherds*, by Peter Cornelius (soprano solo, SATB with organ) arr. by N. Lindsay Norden. *Once on a Time Christ Came to Us Here*, by Peter Cornelius (soprano solo and SATB a cappella) arr. by N. Lindsay Norden.

From G. Schirmer, Inc.: *There's a Song in the Air*, by Oley Speaks (SATB with piano or organ) arr. by Carl Deis.

From Oxford University Press (Carl Fischer): *Past Three O'Clock*, old English carol, descant arrangement introducing other carols, with piano, by Sydney Shimmmin.

From Novello (H. W. Gray): *Christ's Birthday*, suite of carols (SATB and strings with piano obbligato) by Bruce Montgomery.

#### Sacred

*Eucharist Music*, from *Parsifal*, by Wagner, arranged for mixed chorus, tenor or baritone solos and organ by Charlotte Garden, sacred text by John J. Moment, J. Fischer.

*Sabbath Eve Service*, by Abram Moses. Bloch. *The Jewish Evening Service* set for four-part chorus of mixed voices and organ, with baritone solo. Three of the eight numbers have English words, the others have Hebrew texts.

*The Lamentations of Jeremiah*, by Alberto Ginastera. Music Press. A brilliant choral work for mixed voices by a leading contemporary composer of Argentina.

#### Secular

From G. Schirmer, Inc.: *MacDonald's Farm* (TTBB with piano) and (SSAA with piano) arr. by David Strickler. *Cloud Shadows* (SA with piano) by James H. Rogers, arr. by (Continued on page 37)

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## New Music

(Continued from page 36)

From Broadcast Music, Inc.: The Night Bird (Slovak folk tune) (SSA with piano) arr. by H. A. Schimmerling. Girls in a Garden (Czech folk-tune) (SSA with piano) arr. by H. A. Schimmerling. Hilu, Hilu, Hilu, Hilu (Finnish folk song) (SATB a cappella) arr. by Waino A. Mackey. Freedom Is the Word (SATB with piano) by Margaret Jones. The Tinker (Slovak folk tune) (SSA with piano) arr. by H. A. Schimmerling. Summer (SSATB a cappella) by Vivien Harvey.

From Carl Fischer, Inc.: Comin' Round the Mountain (SATB and alto solo with piano) arr. by James A. Riddel. Old Dog Tray (SATB and tenor solo with piano) arr. by James A. Riddel. Rewritten (SSA with piano) by Dorothy R. Emery. Spring (Austrian folk song) (SSA with piano) arr. by Ernest Kanitz. Wanderlust (TTBB and baritone solo with piano) by Joseph W. Grant. Serenade Without Words (SATB a cappella) by H. A. Schimmerling. Sweet Betsy from Pike (SATB a cappella) arr. by Robert A. Choate. Heritage of Freedom (SATB with piano) by Roger Wagner. Eloquence (SATB with piano) and The Old Man (SATB with piano) by Haydn, rev. by Karl Geiringer. From Oxford University Press (New York, Carl Fischer): Two Fairy Songs for Juniors, by L. J. White. Down by the Sally Gardens (tenor solo and TTBB) arr. by John Vine. Johnny, I Hardly Knew Ye (SATB with piano) arr. by John Vine.

John Verrall. Rain (SA with piano) by Pearl G. Curran, arr. by Carl Deis, adapted by John Verrall. The Night Has a Thousand Eyes (SATB with piano) by John J. Duffy. Oh, Hush, My Love (SSATB a cappella) American folk song, arr. by C. S. Spalding. Four Chorals for Summer (SATB a cappella) by Theodore Chanler. Ashes of Roses (SATB with piano) by John J. Duffy. Now Sleeps the Crimson Petal (SSA and soprano solo with piano) by LaVerne Peterson. American Lullaby (SA with piano) by Gladys Rich, arr. by John Verrall. Ho! Mr. Piper (SA with piano) by Pearl G. Curran, arr. by John Verrall. A Scotch Present, Shaker song of 1848 (SSA with piano) arr. by Conrad Held. The Sleigh, à la Russe (TB with piano) by Richard Kountz. Nursery Rhymes (SA with piano) by Pearl G. Curran, arr. by Deis, adapted by Verrall. The Lovely Song My Heart Is Singing (SSA with piano) by Edmund Goulding, arr. by Charles Dews. Mister Jim (SSA with piano) by Albert H. Malotte, arr. by Carl Deis. The Milk-Maid (SATB a cappella) Appalachian folk song, arr. by John Jacob Niles. Gambler, Don't You Lose Your Place (TTBB with piano) by John Jacob Niles. Glorious Apollo (SSA a cappella) by Samuel Webbe, ed. by Woodworth.

From Galaxy Music Corp.: The Road to Derry (SSA with piano) by Richard Kountz. Down in the Valley (TTBB with piano) Kentucky folk tune, arr. by George Mead. From Elkin & Co. (New York: Galaxy): Three Old French Songs, No. 1, Near to My Fair One (Auprès de ma blonde) unison or with solo and chorus; No. 2, Through Lorraine As I Went Walking (En passant par la Lorraine); No. 3, Hans, Hans De Schnockeloch, arr. by Thomas B. Pitfield. Give a Man a Horse, Why So Pale and Wan, Fond Lover? and Night (all three for TTBB a cappella) by Cyril S. Christopher. Swiss Mountain Song (for two equal voices with piano) by Eric H. Thiman. Hence with Sor-row (two-part song for treble voices with piano) by Alec Rowley. The Bells (two part canon for trebles with piano) by Harold H. Sykes. Susan (SATB a cappella) by Alec Rowley. Song of Exile (unison with piano) by

## First Performances In New York Concerts

In this list, the name of the artist or organization performing the work, and the date of the concert are given in parenthesis.

### Orchestral Works

Walter Piston: Toccata (Orchestre National of France, Oct. 17)  
Richard Strauss: Horn Concerto No. 2 in E flat. Gossec: Symphony in E flat (Little Orchestra Society, Oct. 18)  
Webern: Passacaglia (New York Philharmonic-Symphony, Oct. 23)  
Morton Gould: Symphony No. 3, revised version (New York Philharmonic-Symphony, Oct. 28)  
Walter Piston: Sinfonietta in E minor.  
Spohr: Symphony No. 2 in D minor, Op. 49 (Little Orchestra Society, Nov. 1)

### Choral Works

Eva Jessye: Chronicle of Job, piano score by Reginald Beane (Eva Jessye Choir, Oct. 28)

### Songs

Max Walmer: Beholding Her. Edward Maltzman: Neither Spirit Nor Bird. Rhea Silberta: You Shall Have Your Red Rose (Donald Dame, Oct. 22)  
Celius Dougherty: Love In the Dictionary; Loveliest of Trees; Declaration of Independence; Song of Autumn (Blanche Thebom, Oct. 24)  
Ned Rorem: Three Pieces for Voice and Instruments. Leonard Bernstein: Afterthought (Nell Tange-man, Oct. 24)

### Piano Pieces

Alexander Lipsky: Four Sketches; Intermezzo (Stella Whitman, Oct. 16)  
Leonard Bernstein: Four Anniversaries (Eunice Podis, Oct. 18)  
Vytautas Bacevicius: Piano Sonata (Vytautas Bacevicius, Oct. 22)  
Alan Mandel: Theme and Variations; Sonata, D minor; Impromptu; Toccata (Alan Mandel, Oct. 23)  
Rochberg: Sonata (Theodore Lettvin, Oct. 25)  
Leo Smit: Seven Characteristic Pieces (Bernardo Segall, Oct. 25)  
Louise Talma: Sonata No. 1 (Jacqueline Drucker, Oct. 26)

### Violin Pieces

Charles Mills: Second Sonata. Gail Kubik: Soliloquy and Dance (Byrd Elliot, Oct. 27)  
Alexander Kontorowicz: Introduction and Dance Exotic; Chopin arrangements of Mazurka, A minor; Waltz, E minor; two Etudes (Alexander Kontorowicz, Oct. 29)  
Nikolai Lopatnikoff: Sonata, Op. 32, No. 2 (Joseph Fuchs, Nov. 3)

Harold H. Sykes. From Stainer & Bell (New York: Galaxy): Spring (SATB a cappella) by W. K. Stanton. Jenny Kiss'd Me (SATB a cappella) by W. K. Stanton.

From Oliver Ditson (Theodore Presser): Up with Me Into the Clouds (SATB a cappella) by Donald Sel-luw. From My Window (SSA with piano) by Lily Strickland. The Ring and the Rose (TTBB a cappella) folk song arr. by Harvey Enders. Fantasy on Stephen Foster Songs (soprano solo, SATB with piano) by Harry Gilbert. The Petticoat and the Waist-coat (TTBB a cappella) folk song arr. by Ralph E. Marryot. From Theodore Presser: Good Old G. Washington (TTBB with piano) by Ralph Federer.

From H. W. Gray: If Our Hearts Be Warm (SSA a cappella) by Christopher Thomas. From Novello and Co. (New York: H. W. Gray): The Sacrificial Scene from Circe (for narrator, soprano, mezzo-soprano, tenor and bass soli, chorus and orchestra, in piano score) by Henry Purcell.

(Continued on page 38)

## PETERS EDITION MARKS ANNIVERSARY IN NEW CARNEGIE HALL QUARTERS

ON Dec. 1 the Peters Edition will mark its 148th birthday. The famous music publishing firm, which was established in Leipzig in 1800, began life not under its present name, but as Hoffmeister and Kühnel's Bureau de Musique. Not till fourteen years later did it pass into the ownership of Carl Friedrich Peters, who thus acquired an enterprise conceived from the first



Carl Friedrich Peters

as something of an innovation. Franz Anton Hoffmeister, who had become a music dealer in Vienna in 1784 and who died in the Austrian capital in 1812, lost no time in embarking on what, for the time, was an audacious project. This was no less than the preparation, as early as 1801, of the first authentic and critical edition of the works of Bach, an edition which was to become the basis of all subsequent Bach publication. In short order the Bureau de Musique did as much for Mozart, and presently Beethoven also enjoyed the attentions of the firm. Beethoven, indeed, showed particular interest in the new plan for issuing Bach. From Vienna he wrote to Hoffmeister: "I appreciate it . . . that you are going to make a complete edition of Johann Sebastian Bach's works, and I hope to see the first volume very soon." In the same communication, he outlined a number of commercial arrangements regarding certain of his own early works, among them the Septet, a concerto, a symphony and a sonata (" . . . something extraordinary, my dearest brother!").

Not long after Peters acquired the business in 1814 it began to expand notably. Bit by bit, new composers were coming into the picture—Schu-

bert, Schumann, Chopin, Spohr, to cite only a few. The inundating abundances of Haydn were also claiming the firm's interest, while it also undertook to bring out the first reliable edition of Schubert under the title Schubert Albums.

Carl Friedrich Peters died in 1827—the year of Beethoven's death—and was succeeded by C. G. S. Boehme, who in 1855 left the business to Julius Friedländer. Eight years later, Friedländer was joined by Max Abraham, who on his partner's death took over Peters Edition alone, carrying on the business until 1900. Nearly a decade earlier, Dr. Abraham's nephew, Henri Hinrichsen, had become associated with the publishing house. Late in 1900 he followed his uncle as owner and director. It was under his guidance that the Peters firm came to be closely associated with such composers as Brahms, Grieg, Mahler, Moszkowski, Reger, Schönberg, Sinding, Hugo Wolf and Richard Strauss. Through Dr. Hinrichsen and his son, Max Hinrichsen, Peters obtained world rights for the tone poems of Richard Strauss. Moreover, it absorbed several other publishing houses, such as Rieter-Biedermann and the Litloff Collection.

Two of Dr. Henri Hinrichsen's sons were victims of World War II, and he himself perished in the concentration camp at Auschwitz. Another son, Walter Hinrichsen, is the present owner of the Peters Edition. Today Peters has expanded far beyond its former Leipzig boundaries, and Walter Hinrichsen is president of the G. F. Peters Corporation, now located in Carnegie Hall, New York. In conjunction with his brother, Max Hinrichsen of London, Walter Hinrichsen is working in the interest of the five living sons and daughters of Henri Hinrichsen to maintain the Peters traditions.

Incidentally, Peters' Leipzig establishment was totally unharmed by the bombings and devastations the late war.

### Remick Music Corporation Buys Gamble Hinged Catalogue

Remick Music Corporation, a member of the Music Publishers' Holding Corporation group, has concluded arrangements to purchase the catalogues of the Gamble Hinged Music Corporation, of Chicago. The Gamble company has been active for over twenty-five years and has published a great deal of material in the educational field.

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## New Music

(Continued from page 37)

### Miscellaneous

#### New Organ Compositions Show Originality of Style

**A**MONG the more distinguished organ works which have appeared recently are four Choral Preludes, called Seasonal Improvisations, by Alec Rowley, which are issued by the Hinrichsen Edition. The four pieces, with the tunes around which they are built, are: Advent, on Winchester New; Christmas, on Good Christian Men; Lent, on Heiliger Geist; and Easter, on Eisenach. These compositions are simple, beautiful and at the same time serviceable music.

Recent additions to H. W. Gray's Contemporary Organ Series are a Baroque Prelude and Fantasia, by Richard Arnell; Quiet Piece, by Gail Kubik; Elegy, by Mary Howe; Copper Country Sketches, by Powell Weaver; and a Prelude, on Peel Castle, a traditional Manx melody, by Darwin Leitz.

Mr. Arnell's work is the most ambitious and the most interesting. Running to eleven pages, it is really a Chorale Prelude and Fugue. Except for the form, however, the contents of this work are twentieth century.

Quiet Piece, by Kubik, written in seven-four time, is registered mostly for soft flutes, except for the occasional use of string and diapason stops on the swell organ. It hovers between *ppp* and *p* throughout its four pages, presenting no technical problems but requiring imaginative handling and familiarity with a strange idiom.

Miss Howe's Elegy should prove a welcome addition to the organist's library for such occasions as Memorial Day and Armistice Day. Contemporary in form, without being as dissonant as some of the other numbers, it has solemnity in its opening pages, rises to an impassioned climax, and tapers off to a quiet ending. Mr.

Weaver's Copper Country Sketches are program music written along conventional lines.

From Mills Music comes a piquant little composition by Robert Leech Bedell entitled *Danse des Acolytes* (Psalm 150). The Prelude (*Recueillement*) from Ernest Bloch's String Quartet has been effectively transcribed for the string stops by Charles H. Marsh (Carl Fischer). R. K.

#### Two New Concertos for Cello By Russian and English Composers

**F**ROM Russia and England have come two new concertos for cello and orchestra, which are now available in arrangements for cello and piano. Aram Khachaturian's Cello Concerto is published by Leeds Music Corporation; and E. J. Moeran's Cello Concerto is issued by Novello and Company in London, represented in New York by H. W. Gray Co.

Both works are grateful for the solo instrument, but both of them, it must regrettably be stated, are musically poor. The Khachaturian score reveals his facility with the orchestra and his intimate knowledge of the cello, which he studied in his younger years. But it is harmonically banal and thrown together with more regard for virtuosic display than for logical musical development. The Moeran concerto has an English flavor in its harmony and themes, but a Brahmsian heaviness of texture. The melodic ideas are commonplace and the treatment of them conventional. *Faute de mieux*, cellists may welcome these works, but the field is still open for a new concerto of first-rate quality. R. S.

#### For Organ and Piano

Introduction and Romance, by William C. Steere. J. Fischer.

Sinfonia, Op. 42, by Marcel Dupré. H. W. Gray.

#### Jean de Nocker Becomes Cellist of Paganini Quartet

Jean de Nocker, Belgian cellist, has been engaged to fill the vacancy left in the Paganini Quartet by the death of Robert Maas.

## Composers Corner

**A**ARON COPLAND, who left New York recently for Hollywood, to compose the score for William Wyler's new film, *The Heiress*, had the pleasant experience en route of hearing some of his new works performed by various orchestras. In Houston, Mr. Copland was present for the world premiere of his Children's Suite, from his score for the film version of John Steinbeck's *The Red Pony*. He also heard the Los Angeles Philharmonic play his Third Symphony at its opening concert of the season. Before leaving New York, Mr. Copland completed a Concerto for Clarinet and Orchestra, especially commissioned by Benny Goodman.

A new opera by Gian-Carlo Menotti, *The Consul*, which pokes fun at international political complications and red tape, will be produced in Paris in February. Mr. Menotti has completed the libretto and is working now on the score. The Consul will probably be produced in New York next spring, after a run in London.

William Schuman, who received the 1948-49 \$1,000 commission from the Dallas Symphony for an original score, has notified Antal Dorati, conductor of the organization, that he is writing his Sixth Symphony for the Texas orchestra. It will have its premiere Feb. 27, 1949, and Mr. Schuman will be in Dallas to hear it.

Jan Sibelius gave first performance rights for a tone poem for soprano and orchestra, called *Luonnontar*, to Carleton Smith, director of the National Arts Foundation of New York, recently. Mr. Smith also obtained the composer's consent to the production of two short films based on his life.

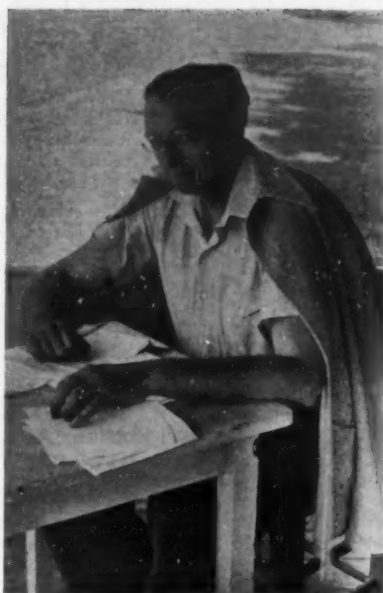
New string quartets by Ralph Vaughan Williams and William Walton had their American premieres at the Cleveland Museum of Art on Oct. 19 in a Walden String Quartet recital. Mr. Walton's Quartet in A minor had its world premiere in London last year, in a performance by the Blech Quartet for the BBC Chamber Series.

A competition, open to composers of the western hemisphere under thirty-five years of age, for an unperformed orchestral work composed since Jan. 1, 1947, was announced recently by Emanuel Vardi. The work should have a playing time of from fifteen to twenty minutes and should be scored for double winds, two horns, two trumpets, timpani and strings. The prize composition and the four next best works will be performed by the Chatham Sinfonietta in a series of concerts to be given at the New School for Social Research, in New York, and will be broadcast over station WNYC. Pioneer Pictures will take an option on the services of the winner of the first prize to write the score for Sinclair Lewis' *Kingsblood Royal*. Entries should be directed to Mr. Vardi, 524 West 46th Street, New York, before Feb. 15.

Robert Zeller, chorus master for the Villa-Lobos operetta, *Magdalena*, conducted the American premiere of the Brazilian composer's Symphonic Suite with the National Symphony in Washington, D. C., on Nov. 9.

Ray Green has been appointed executive secretary for the American Music Center in New York. He resigned as chief of music, special services, Veterans Administration, in Washington, D. C., to accept the post. The American Music Center is primarily devoted to information, but also does work to encourage the performance of American music. It assists the State Department in locating orchestra and band scores by American composers, as well as choral music and recordings.

Nineteen works received first performances at the annual symposium of American orchestral works at the



Aaron Copland

Eastman School of Music, in five sessions, Oct. 18-21. Howard Hanson conducted the Eastman-Rochester Symphony in informal readings of the following native works: Florence Anderson, *The Pond*; Anthony Donato, *Prairie Schooner*; Granville English, *Scherzo in C*; Mark Fax, *Motet for Orchestra*; Carl Fuerstner, *Serenade for Orchestra*; Earl George, *Concerto for Strings*; Anne C. Gratian, *Suite for Strings*; Edmund Haines, *Informal Overture*; Roy Warner Hedges, *Symphony No. 1*; Scott Huston, *Night Trilogy for Orchestra*; Clifford Julstrom, *Symphony No. 1*; Leo Kraft, *Overture in G*; William P. Latham, *And Thou America*; Lyndol Mitchell, *Shiva-ree—A Folk Overture*; Leland Procter, *Symphony No. 1*; Ned Rorem, *Overture in C*; Elliot Weisgarber, *Symphony (1947)*; Carl Anton Wirth, *Rhapsody for Piano and Orchestra*; Wynn York, *Symphony in A minor*.

The first work of Giuseppe Rosati to be heard in this country is his score for *Tragic Hunt*, a film which won the Venice International Festival contest, now running at the Ambassador Theatre in New York. Mr. Rosati is one of the leading composers who have made a name for themselves in Italy since the war. The film score is played by the RAI Orchestra of Rome under Fernando Previtali.

Four works by Samuel Barber have been heard in Europe recently. The BBC Orchestra broadcast his Violin Concerto and Cello Concerto in October; John Ritter conducted his Second Symphony in Berlin, Hamburg and Baden-Baden; and the Paris Radio Orchestra, under Henry Svboda, played his Second Essay.

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At a reception given by Mrs. Bartlett Arkell and Mrs. Walter S. Fischer to launch a drive for the New York Philharmonic-Symphony student ticket endowment fund, Mrs. Arkell was presented with a scroll in recognition of her efforts. Left to right, Charles Triller, chairman of the orchestra's board of directors; Mrs. Fischer; William Janser, superintendent of schools; Mrs. Arkell; Mrs. Lytle Hull; George H. Gartlan, public school music director. In the background, Arthur Judson, Philharmonic manager; Douglas Moore, of Columbia University

A campaign to raise \$250,000 in contributions for the student ticket endowment fund of the New York Philharmonic-Symphony Society was inaugurated Oct. 27 with a reception at the home of Mrs. Bartlett Arkell, committee chairman. The society, in conjunction with the board of education, has made it possible for the last 25 years for students in the city's schools and col-

leges to obtain Philharmonic tickets at reduced prices. At the reception, Douglas Moore, chairman of the Columbia University music department, and Arthur Judson, manager of the orchestra, spoke; and Walter Cassel, baritone, and John Corigliano, violinist, gave a short musical program.

Mrs. Arkell was presented with a scroll in recognition of her services.

## Philharmonic

(Continued from page 3)

after negotiations with Local 802 of the American Federation of Musicians, paid the players cost of living bonuses aggregating \$26,245. This fall, the minimum salaries of the musicians were raised from \$110 to \$125 a week. The increase in scale will add about \$45,000 to the society's 1948-49 payroll. Ticket prices have been increased to offset the additional cost.

A total of \$103,855 in admission taxes was paid to the government by the society's patrons. The present twenty per cent tax, instituted in 1943, was described at that time by

Secretary of the Treasury Morgenthau as a wartime measure, to continue "only until approximately six months after the war." A movement is under way to speed action upon a bill to repeal the tax which was introduced in the last Congress, but not acted upon.

Because of the new broadcasting contract between the society and the Standard Oil Company (New Jersey), Mr. Blair reported that "the outlook for 1948-49 has greatly improved." A smaller operating deficit than that of 1947-48 is anticipated.

The report of the president, Charles Triller, presented at the same meeting, stated that attendance at the 103 regular subscription concerts in Carnegie Hall in 1947-48 was 272,800, or 93.4 per cent of capacity. The figure was substantially the same as that for 1946-47, when attendance was 93 per cent. Over a five-year period the growth in attendance has been steady. In 1943-44 the figure was only 83 per cent.

The following officers were elected: Mr. Triller, president and chairman of the board; Mrs. Lytle Hull and Mrs. John T. Pratt, vice-presidents; Mr. Blair, treasurer; Mr. Colin and Robert H. Thayer, assistant treasurers; David M. Keiser, secretary; and Arthur Judson, executive secretary.

## Bach's Pitch

(Continued from page 31)

to the original pitch, all in the course of only thirty years.

Bach also played on various organs in Hamburg, when he visited the city on different occasions. More than one of these is known to have had the lower pitch. Although I have been unable to find corroboration of a Strasbourg visit by Bach, one writer says he played on a certain Strasbourg organ, which is again known to have had the lower pitch.

The same organ builder who built

most of the above organs also built the piano-fortes that Bach tried out in Potsdam in 1747, during his famous visit to Frederick the Great. This builder also made extensive repairs on Bach's own extremely old St. Thomas organ, and must have given it—if it did not already have the low pitch—his customary tuning.

It does not seem likely that all of Bach's music was transposed downward in his time. There would be no reason, for example, to lower the C major Toccata, since it is a solo piece. But when instruments were used, or singers had to be considered, there is ample evidence that Bach lowered keys freely. In addition to this is the fact that his harpsichord pitches were already lower than ours, and that nearly all of his work was with boys and falsetto-singing young men, who could sing the St. Matthew Passion registers, for example, with no difficulty.

These instances of actual Bach organ pitches are only a small part of the evidence, but they form an incontrovertible mass of argument for frequent and uncondescending lowering of pitch in Bach's music. Authenticity, more (and healthier) singers, and greatly increased amicability between singers and conductors—not to mention better performances—will result from such a procedure.

## Rochester Season Includes Chamber Series

ROCHESTER, N. Y.—The music season opened here with a visit from the New York Philharmonic-Symphony, Leopold Stokowski conducting, on Oct. 1, at the Eastman Theatre. The chamber music series at Kilbourn Hall opened with a recital by the Modern Art String Quartet and Carl Fuerstner, pianist, on Oct. 19. The program included the first Rochester performance of Vincent Persichetti's Quartet No. 2.

The annual meeting of the Rochester Civic Music Association was held at the Chamber of Commerce on Oct. 14. Joseph H. Myler was elected president for the coming year, succeeding Edward S. Farrow.

The First Piano Quartet was presented at the Eastman Theatre on Oct. 10, before a large audience which demanded many encores. On Oct. 16, the Charles Wagner production of Gounod's opera, Romeo and Juliet, was given at the Eastman Theatre, attracting a large audience to see a well staged performance. On Oct. 22, at the Eastman Theatre, the Vienna Choir Boys, Felix Molzer, musical director, were heard in a delightful program ranging from old church music to a light operetta (in costume) by Offenbach.

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## DANCE

(Continued from page 10)

ing the wit and inventive power of this new version of The Four Temperaments, though the brittle choreography has nothing at all to do with Mr. Hindemith's deeply introspective and "absolute" score, and the Kurt Seligmann costumes are still hideous, though somewhat pared down since last year. The esthetic of this ballet is hopelessly wrong, but the execution is so masterly that as long as the company has artists like Miss Tallchief and Mr. Moncion to dance Mr. Balanchine's labyrinthine designs, the work should prove a strong drawing-card. A word of praise should also go to Todd Bolender's performance of the Phlegmatic variation and to Beatrice Tompkins for the brilliant passage at the opening.

Mr. Balanchine's Concerto Barocco, which violates the spirit of Bach's Concerto for Two Violins as disturbingly as The Four Temperaments violates Hindemith, opened the program. It is an expertly contrived vehicle, but it was too eagerly danced, especially by Marie-Jeanne, on this occasion. The Symphony in C made everyone happy. Miss Tallchief almost recaptured the ecstatic glow of her opening-night performance, and Mr. Eglevsky was warmly welcomed.

Additional choreography was provided at the conductor's stand by Leon Barzin, who obtained good results from the orchestra but indulged in some of those leaps and stampings which have occasionally made his appearances with the National Orchestral Association so distracting.

R. S.

### New Bolender Ballet At City Center

Mother Goose Suite, a ballet choreographed by Todd Bolender to Ravel's familiar music, received its first urban presentation in the New York City Ballet bill at the City Center on Nov. 1. The work had previously been tried

out in a small-scale performance in Connecticut last summer.

While the ballet provides a mildly agreeable way of passing twenty minutes, it hardly merits much consideration, even if it is the only novelty of the New York City Ballet season. It contains five pallid episodes, in the course of which the Spectator, an aging woman, sits on the sidelines and watches the enactment of "dreams of her adventures as a young girl." These adventures consist of a remarkably small and conventional supply of steps and lifts, embellished by the occasional intervention of some white-shrouded figures, apparently embodiments of the stuff dreams are made of. Designed on a shallow stage in front of a drop curtain, nearly all the choreographic patterns are lateral, achieving a monotony which quickly persuaded at least one spectator that Mr. Bolender had given little attention to the important problem of making an interesting, varied use of space. Marie-Jeanne, who danced enchantingly as the Young Girl, and Francisco Moncion, the enchanted prince of Beauty and the Beast, gave the most impressive performances. Under Leon Barzin the orchestra played the score with attractive texture, though the players sometimes got lost.

The program also included the Balanchine-Rieti-Cagli *salade* of Renaissance conceits, The Triumph of Bacchus and Ariadne, whose best feature remains the lively Rieti score, with its side-glances at both Stravinsky and the madrigalists; and the Balanchine-Mozart *Symphonie Concertante*.

C. S.

### Choreographers' Workshop

Carnegie Recital Hall, Oct. 24, 5:30

Up to intermission this concert was a dismal affair. Marion Scott opened the program with two visualizations of Bach, called Let the Earth Bring Forth (with references to Genesis and Judges in the titles of the two parts, The Living, Whose Seed is in Itself, and, Arise! Arise! Utter a Song!) The earth brought forth only about four basic movements, which were not

developed. Nor did Miss Scott dance well.

A long, pretentious work by Alix Taroff, in three sections, concerned with the suffering of the persecuted Jews, was set, unaccountably, to Ravel's *Le Gibet*. During the middle section, which was danced without accompaniment, Miss Taroff resorted to the simple but drastic expedient of stopping the Ravel music in mid-air, resuming it later. Here again one sought in vain for a sense of formal composition and organic structure.

Ronnie Aul's Mr. Deacon, a character sketch set to music by Gershwin, had the merits of technical vigor and modesty. It was not in the least cosmic; and, truth to tell, it was very slight in content. Mr. Aul, who knows his ballet, performed it with spirit.

With the appearance of Katherine Litz in a suite, Impressions of Things Past, to a score by Villa-Lobos, the atmosphere of amateurishness and emotional immaturity was dispelled. Miss Litz's five little impressionistic dances were clearly defined in mood and development, and she did them charmingly. Normand Maxon displayed an excellent technique in a rather bombastic piece called Not in Our Stars, with noisy and sentimental music by Camilla de Leon.

The most distinguished work of the afternoon was a set of three brief studies by Lin Pei-Fen, called Hunger, Black List, and Alive under the Whip, danced without any accompaniment except a touch of percussion. Not only is she a lovely dancer, but she has composed these deeply moving sketches with a keen sense of form and epigrammatic conciseness. In contrast, Helaine Blok's The Ingram Case, a so-called theatre piece with a singer, a narrator, and an accompanist, seemed doubly futile. As propaganda it was crude and naive (even though in a good cause) and there was scarcely a wisp of movement in it.

R.S.

### Harald Kreutzberg

Ziegfeld Theatre, Oct. 31

If Harald Kreutzberg were a less accomplished performer it would be a simple matter to dismiss his program of "dances and characters" as old-fashioned, for his development as a creative artist seems to have crystallized and halted somewhere in the period of Central European escapism that followed World War I. At a time when creative artists have evidenced great concern for the welfare of humanity, it is embarrassing to find the man who has been obtusely called "the greatest male dancer since Nijinsky" presenting a program almost entirely composed of shallow fantasies. Fantasy can be a powerful medium of expression when used by artists like George Grosz and William Steig; with Mr. Kreutzberg it is cloyingly cute in such pieces as *Trois Morceaux Caracteristiques* and the *Variations on Oh Du Lieber Augustin*.

His repertoire, which includes seven new compositions devised in the interim since his visit to the United States last season, continues to demonstrate a reluctance to come to grips with the realities of life. Where we sought some sign of emotional growth and maturity of thought, of the tempering effect of the years in German-Nazi dominated Europe during World War II, we found, instead, a succession of "little" pieces—In Three-Quarter Time; *Trois Morceaux Caracteristiques*; *Printemps*, *L'Amour*, *Souvenir*; *Variations on Oh Du Lieber Augustin*; *Jolly Trifles*; *Lunch Time*, *Exercises at Midnight*, *Dashing Spaniard*—all reminiscent of Arnold Schönberg's *Pierrot Lunaire*, which was composed in 1912 and in vogue in Europe during the 1920s. Indeed, it would appear that Mr. Kreutzberg had elected to play the role of a moonstruck *Pierrot* and as such devised his entire repertoire, for even in dramatic

compositions, such as *The End of Don Juan* and *Job Expostulateth With God*, only the outer layer of our consciousness is disturbed. *Notturmo*, danced to the omnipresent *Intermezzo* from Granados' *Goyescas*, comes off as a successful theatre dance, if you are willing to overlook the program note which describes it as "a passionate night piece to Granados' vehement and exciting music."

Mr. Kreutzberg relies heavily on such extra-dance accoutrements as eccentric costumes, masks, trick props, his own shaven head, and even his voice, to make points which should be made wholly through movement. In *The End of Don Juan*, in which "the psychological course of Don Juan's end is represented," Mr. Kreutzberg bypasses the problem of dancing Don Juan's mental derangement with hysterical laughter; he then buries his face in the curtain and emerges with lunacy mirrored on his face.

Mr. Kreutzberg is a truly gifted performer, endowed with a remarkable sense of timing and a genuine belief in the "items" he performs. It is regrettable that he elects to devote himself to trivia. If he were to create a piece of serious comment, his performing genius would make him a dancing Daumier instead of a moonstruck *Pierrot*.

LEON BRUCE

### Spanish Relief Dance Festival

Ziegfeld Theatre, Oct. 24

The third annual dance festival sponsored by the Spanish Refugee Appeal for the benefit of Spanish Republican refugees brought an entertaining cross-section of dance offerings. With John Martin, dance critic of the *New York Times*, as master of ceremonies, the following dancers and dance companies appeared: Federico Rey, Pilar Gomez and Tina Ramirez; Valerie Bettis; Jack Cole and company; Paul Draper; Jane Dudley, Sophie Maslow, and William Bales; José Limón and Pauline Koner; Avon Long; Charles Weidman and company; Beatrice Seckler and Zachary Solov; and Nora Kaye and Mr. Solov (substituting for John Kriza, who had injured his leg, in the *Black Swan pas de deux*).

J. H., JR.

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### Gontscharowa Appointed To Peabody Piano Faculty

BALTIMORE.—Tatjana Gontscharowa has been appointed instructor of piano in the Peabody Conservatory, it was announced recently. The new appointee served as guest instructor during the past summer.



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# RECORDS

**DIAMOND:** Music for Shakespeare's *Romeo and Juliet* (1947); *Overture to the Tempest* (1944). Little Orchestra Society, Thomas K. Scherman, conductor. (Columbia MM-751, 3 discs.)

David Diamond began to think about *Romeo and Juliet* as a source of musical inspiration when there was talk of a stage production of the play, for which he expected to write incidental music. The production never passed beyond the initial talking stage; but when Thomas K. Scherman asked Mr. Diamond to write a piece for the first season of the Little Orchestra Society, the Shakespeare play

came to Mr. Diamond's mind again, and he set down in different form the musical ideas which had begun to take shape on the earlier occasion. The present suite is not incidental music; it is self-sufficient as concert music, and goes further in character delineation and in formal development than would have been possible in background music for a play. The suite is melodically warm, rhythmically vital, and scored with a keen ear for texture. It is an important composition by a ranking American composer, and deserves the clean execution and clear recording it receives in the Little Orchestra Society's first release.

C. S.

**TOM SCOTT,** arranger: *Sea Shanties—Blow the Man Down; Rio Grande; the Drummer and the Cook; Shenandoah; Haul-A-Way, Joe; Low Lands; The Drunken Sailor; A-Rovin'.* Leonard Warren, baritone; orchestra and chorus conducted by Morris Levine. (RCA Victor MO 1186, 4 discs.)

The name of Tom Scott appears in excessively fine print on each of these eight record faces. He deserves a more imposing tribute, for these are extraordinary folk-song arrangements, in which the elements of popular radio montage—soloist, chorus and orchestra—are manipulated with unexceptionable taste and a fine sense of characterization. Mr. Warren, who seems to sing better by the minute, delivers them all quite wonderfully, bringing intensity to the melancholy songs and dashing bravado to the heartier and faster ones. All admirers of American folk songs will find this an irresistible album.

C. S.

**BRITTEN:** *Four Sea Interludes,* from *Peter Grimes.* London Symphony, Sir Malcolm Sargent conducting. (Columbia MX-303, 2 discs.)

Without the scenes that separate them in the opera, the Peter Grimes entr'actes sound a bit monotonous, for Britten has relied upon essentially the same passionate sobriety of mood and flamboyant use of orchestral color in all of them. Moreover, they are not the most original passages in the score, and imply limitations of style and imagination which do not obtain in the opera as a whole. But there is no gainsaying the merit of the music, and Sir Malcolm Sargent's way with it is authoritative—and, to anyone whose principal knowledge of it stems from the Metropolitan's performances, a revelation of the difference a few correct tempos and nuances can make.

C. S.

**CHOPIN:** *Piano Concerto No. 2, F minor.* Witold Malcuzyński, pianist; Philharmonia Orchestra, Paul Kletzki conducting. (Columbia MM-776, 4 discs.)

Mr. Malcuzyński's interpretation of the poetical, lyric passages is one of the most beautiful to be heard today. In the more vigorous sections of the first and last movements, his definition of the rhythmic figures lacks urgency and sweep, but his underlying conception of the music is unfailingly lofty. The virtues of his performance far outweigh its defects, which are of a minor order. Mr. Kletzki's accompaniment is flexible and sensitive.

C. S.

**RACHMANINOFF:** *Piano Concerto No. 2, C minor.* Cyril Smith, pianist; Liverpool Philharmonic, Sir Malcolm Sargent, conductor. (Columbia MM-774, 5 discs.)

One more version of this overplayed and over-recorded concerto, accomplished adequately but without the slightest distinction.

C. S.

**BRAHMS:** *Ein Deutsches Requiem.* Singverein der Gesellschaft der Musikfreunde; Vienna Philharmonic; Elizabeth Schwarzkopf, soprano; Hans Hotter, baritone; Herbert von Karajan, conductor. (Columbia MM 755, ten discs.)

This recording, made in the Vienna which Brahms loved, is so thoroughly satisfying that it may be regarded as definitive. It is not technically perfect, for the brass and percussion are seemingly out of balance in several passages and the climaxes occasionally sound strident. But these are very minor drawbacks in a musical achievement of the highest order. The opening measures, with their dark coloring of the horns and lower strings, set the mood nobly for the entire performance. Mr. von Karajan has succeeded in establishing spacious tempos which never drag or falter.

The chorus sings superbly. Every word is not only clear but full of emotional content. The sense of joyful release which comes in the soaring phrase, "Aber des Herrn Wort bleibet," after the leaden march of *Denn alles Fleisch es ist wie Gras*, is breathtaking. And the inflection of the word, "lieblich," in *Wie lieblich sind deine Wohnungen*, exactly reflects the tenderness and longing of Brahms' music. Even in the mighty fugue, "Herr, du bist würdig zu nehmen Preis und Ehre und Kraft," from the sixth section, *Denn wir haben keine bleibende Statt*, the chorus never loses its clarity of diction. Needless to say, the peerless strings of the Vienna Philharmonic make the most of Brahms' score.

Both of the soloists are obviously imbued with Mr. von Karajan's conception of the Requiem. Miss Schwarzkopf's voice sounds somewhat thin and metallic at the top, which gives a plaintive inflection, which she may not have intended, to certain phrases. But her grasp of the music is unquestionable. Mr. Hotter's performance is as beautiful in sheer sound as it is emotionally eloquent. Singers who are in doubt as to the distinction between operatic style and oratorio style in dramatic passages might well study his treatment of the opening phrase of *Herr, lehre doch mich*. He makes it as poignantly expressive as Sachs' outcry, *Wahn, Wahn, überall Wahn*, in Wagner's *Meistersinger*, yet he gives it an almost impersonal and reverential inflection, which makes a world of psychological difference.

In its interpretative power, technical excellence and radiance of feeling this is an extraordinary recording. Let us hope that it will result in more frequent performances of Brahms' masterpieces by our own orchestras and choruses.

R. S.

**RIMSKY-KORSAKOFF:** *Symphonic Poem, Sadko; Introduction to Le Coq d'Or.* San Francisco Symphony, Pierre Monteux conducting. (Victor DM-1252, 2 discs.)

Even Mr. Monteux's cohesive, sonorous presentation cannot conceal the impoverished materials of Sadko, one of Rimsky-Korsakoff's drabdest scores. The single side devoted to the *Coq d'Or* Prelude, a far more gleaming orchestral fabric, is hardly enough to counterbalance the desuetude of the other three sides.

C. S.

**BORODIN:** *Symphony No. 2 in B minor.* Chicago Symphony, Désiré Defauw conducting. (RCA Victor DM 1225, three discs.)

The very qualities which endeared this symphony to Liszt and other admirers when it was new, its lavish, facile orchestration, rhapsodic style and looseness of form, have aged it sadly. Like the Kalinnikoff First Symphony and Rimsky-Korsakoff's *Antar*, it sounds banal, superficial and old-fashioned to listeners no longer intoxicated by its Slavic coloring and

programmatic appeal. The Chicago Symphony plays it in capable, albeit rather stolid, fashion. Mr. Defauw seems to have approached the score with more respect than abandon, which is not the way to interpret the lesser Russians.

R. S.

**GERSHWIN:** *An American in Paris.* RCA Victor Symphony Orchestra, Leonard Bernstein, conducting (RCA Victor DM-1237, 2 discs.)

A clear, lively performance of a piece that contains one of Gershwin's best blues tunes. Nobody conducts it with better pace and bounce than Mr. Bernstein.

C. S.

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# Raskolnikoff Given at Stockholm Opera

By INGRID SANDBERG

STOCKHOLM

WIDE public interest has been stimulated by two world premieres at the Stockholm Opera, one wholly successful, the other less so. That Kurt Atterberg won first prize with his musical version of Shakespeare's *The Tempest*, in the competition celebrating the fiftieth anniversary of the opera house, is practically a confession of the poverty of the local scene, for the work is tedious. On the other hand, *Raskolnikoff*, a new work by the Swiss composer, Heinrich Sutermeister, based on Dostoevsky's *Crime and Punishment*, won a popular and critical success when it was first heard on Oct. 14. The composer, his brother, Peter, who wrote the libretto, Issay Dobrowen, who staged the production and conducted, and the entire cast merited the applause which greeted the performance.

Sutermeister's music accomplishes the seemingly impossible, in deepening and intensifying the reckoning between the powers of evil and good in the human mind, on which the powerful story centers. Not only is the title role characterized in apposite music, but each individual is also descriptively portrayed. One of the most impressive moments in a score which exerts quite a hypnotic influence upon the listener comes at the end of the first scene, where feverish ramblings and diseased thoughts and their destructive activity are strongly suggested. Another scene in which Sutermeister's masterly orchestration is remarkably effective is the meeting of Raskolnikoff with his mother after the murder. His consciousness of guilt is mirrored in accusing shouts of "Murderer!" by the chorus, while the mother talks quietly on, unconscious of the conflict raging in her son.

Einar Beyron's interpretation of the title role was not only intelligent and well thought out; it was also filled with spirit and nervous energy. Sutermeister divided the character of Raskolnikoff into two parts, requiring an alter ego to express the student's disharmony and lack of orientation. Anders Näsund sang this role of the double effectively. Equally masterful was the performance of Isa Quensel as Mrs. Marmeladoff, the great lady brought low. Externally, Benna Lemon-Brundin was not ideal as Dostoevsky's Sonia, for she was too healthy and fresh in appearance, but she had a convincing inner gleam. Brita Ewert sang the part of the mother quietly and beautifully; Göta Allard's old lady usurper was an impersonation of a high order, and Arne Wirén



A scene from Sutermeister's opera based on Dostoevsky's famous novel, *Crime and Punishment*. Nikolai Benois designed the imaginative settings.

was dramatically accurate as the drunken Marmeladoff. Raskolnikoff's faithful friend, Rasumlichen, written as a spoken part, was played by Arne Hendriksen. The choruses both on stage and behind the scenes deserve special praise. The settings designed by Nikolai Benois added to the atmosphere.

Atterberg's *The Tempest*, first heard on Sept. 19, had the benefit of careful staging by Ragnar Hylten-Cavallius, sensitive conducting by Sixten Ehrling, and a cast intent upon bringing out every possible virtue of the score. Nevertheless, it remained heavy and monotonous. There were occasional flashes of beauty in the orchestra (notably in the introduction, with its tone painting of the storm) and the vocal parts (chiefly in the duet between Miranda and Ferdinand). But the composer sacrificed music for the text, probably in deference to the master poet, so that spoken dialogues and word-laden melodies slowed the progress of the music. Personal successes were scored by Sven Nilsson, whose sonorous bass rang magnificently as Prospero; Eva Prytz, an accurate and vivacious Ariel; and Lilly Furlin, the Ferdinand. Arne Wirén's imaginative Caliban was more than an appalling disguise; it seemed a living being of great frightfulness. Other roles were sung by such first-rate artists as Arne Hendriksen, Folke Cembraeus, Sven-Erik Jacobsen, Hugo Hasslo, Leon Björker, Simon Edwardsen and Aake Collett. The settings, by Birger Bergling, were good in the main, but a little too glittering.

Other important events at the Opera included guest appearances by Tito

Gobbi, baritone, who impressed us, as before, more with his acting and artistry than with his voice as Figaro in *The Barber of Seville* and as Rigoletto. Singing Delilah twice, Kerstin Thorborg was heartily welcomed back in October to her home stage, where she had not sung since she left eighteen years ago. Earlier in the season Anna-Lisa Bjoerling wife of Jussi Bjoerling, made her operatic debut in

*La Bohème*, singing Mimi opposite her husband's Rodolfo. An understandable nervousness marred the first two acts, but in the third she sang excellently, and in the fourth, exquisitely. Mr. Bjoerling was outstanding in *Romeo and Juliet*, with Hjordis Schymberg as an irresistible Juliet. Miss Schymberg has won repeated successes as Thais, Gilda, Violetta, and the Queen of the Night, and in other roles as well. Joel Berglund appeared here with excellent effect as Athanael in *Thais*, Mephistopheles in *Faust*, and Figaro in *The Marriage of Figaro*.

In the flourishing concert field, a few prominent artists may be singled out: Artur Rubinstein; Wilhelm Backhaus, who played with finish and cultivation the First Brahms Piano Concerto with the Symphony; Alfred Cortot; and the Norwegian, Robert Riefling, who was soloist in Bach and Mozart piano concertos. Isaac Stern made his debut in Sweden, and was especially successful with Brahms' D minor Violin Sonata and Prokofiev's D major Sonata. Among vocalists, Todd Duncan repeated his triumph of last year, and Lorri Lail gave a farewell concert which was a gem of vocal art.

Before Christmas, there will be revivals of *The Flying Dutchman* and *Fra Diavolo*, an evening of ballet novelties, and Wagner's *Ring*, in which Set Svaholm will add Loge to his repertoire.

## Sydney Hears Mahler Work

SYDNEY

THE outstanding event of the second half of the season was the first Australian performance of Gustav Mahler's First Symphony. Mr. Goossens has introduced an imposing number of new compositions during the last year, but no other work was as unanimously received as this sixty-year-old symphony. The applause after each of the three performances demonstrated unmistakably that the public not only approved of Mr. Goossens' choice, but also that it wished to become more familiar with other works by Mahler.

The interpretation was by no means traditional Viennese Mahler. It was stripped of much of its emotional content and inner pulsation, but Mr. Goossens did not fail to convey the musical substance of the work. At the same concert, Theo Salzman, the new cellist of the Musica Viva Quartet, gave a striking account of Dvorak's Cello Concerto.

An earlier concert in July, also under Mr. Goossens, caused a stir among music lovers. The disputed work was Khachaturian's Symphony No. 2; composed in 1943 at the height of the war, it is said that the theme is the glorification of Russia's victorious fight against the invading armies. The press rejected the work as too noisy and crude.

Mr. Goossens conducted another first performance a fortnight later at a Youth Concert—Prokofiev's Fifth Symphony, described by the composer as "a symphony about the spirit of man." Excellently played, the work was warmly received.

An exceedingly successful visitor from overseas was the Polish conductor Paul Klecki, who now lives in Switzerland. In him we welcomed a conductor of deep musicianship, ingenuity, and relentless devotion as an interpreter. From Wilhelm Furtwängler, with whom he studied for many years, Mr. Klecki has learned

the great secret of combining exactness of beat with a persuasiveness of expression which compels every member of the orchestra to submit to his interpretative intentions. His pleasant personality at once established a firm contact with the audience.

One of the most memorable occasions during Mr. Klecki's stay was a performance of Beethoven's Emperor Concerto, with Hephzibah Menuhin giving a sensitive and profound interpretation of the piano part. It is regrettable that Miss Menuhin, who a few weeks earlier had lent rare splendor to performances of Beethoven's Archduke Trio and Brahms' F minor Piano Quintet with the Musica Viva Quartet, is limiting her public appearances during the season.

New works introduced by Mr. Klecki were William Walton's arresting, but sometimes rather self-willed, Violin Concerto, with the Australian, Ernest Llewellyn, as the competent soloist, and two short orchestral works by Swiss composers—Obousier's *Trauermusik* and Burkhard's *Hymnus*.

The last concert of the 1948 subscription series, in October, again served as an example of Mr. Goossens' flair for arranging unusual and interesting programs. Corelli's Concerto Grosso No. 2 and Bach's Brandenburg Concerto No. 2 (in which the leaders of the orchestra had an opportunity to demonstrate their talents as chamber-music players) were followed by Prokofiev's Third Piano Concerto. After the intermission, Mr. Goossens paid homage to one of England's foremost composers by conducting the Australian premiere of the Fourth Symphony by Sir Arnold Bax. The Prokofiev Concerto was played with vigor, brilliance, and technical mastery by a young American pianist, Jacob Lateiner. Subsequent recitals confirmed the excellent impression made by this talented young artist.

WOLFGANG WAGNER



In the Atterberg setting of *The Tempest*: from the left, Arne Wirén as Caliban, Folke Cembraeus as Stefano and Sven-Erik Jacobsen as Trinculo





Millers  
Thomas L. Thomas shows the fatal date of Thanksgiving to one of the white turkeys on his large Clinton, New Jersey, poultry farm



Between appearances in Australia, Hephzibah Menuhin, pianist, and Paul Klecki, conductor, go over a musical score together in Sydney



Poldi Mildner gets some final advice before beginning her season from her piano teacher, Hedwig Rosenthal, widow of the late Moritz Rosenthal



It is no accident that Lily Djanel is chatting with two of Italy's leading operatic composers. In Italy, this autumn, she will sing leading soprano roles in Resurrection by Franco Alfano (left) and Fedora by Umberto Giordano



On the deck of the Queen Elizabeth, time passes pleasantly as Theodore Bloomfield, conductor (left), William Primrose, violinist (center), Mrs. Primrose and the Rev. Edward Bishop enjoy a mid-morning snack and friendly conversation



House of Photography  
Joseph Battista, who played a recital in Uvalde, Texas, admires one of the palm trees that grow in front of the city's municipal buildings



In his spare hours, Kurt Baum, Metropolitan Opera tenor, enjoyed riding, during his engagement at the National Opera last summer in Mexico



Nan Merriman strolls along the Cedar River in Waterloo, Iowa, with Mrs. James G. Armstrong, chairman of the local concert committee





WALTER CASSEL AS SCARPIA IN "LA TOSCA"

# WALTER CASSEL

who scored sensational N.Y. successes this season

"... 'Tosca' trod the boards of the City Center by the New York City Opera Company last night... Walter Cassel's suave enactment of the treacherous Baron was the hit of the evening. His rich voice was especially enticing... full of color and variety as his singing was, it was matched by his acting... the audience cheered at his curtain calls."  
N. Y. Times, April 2, 1948

"The finest portrayal of the evening, both vocally and dramatically, was the Scarpia of Mr. Cassel. His was a truly distinguished chief of the Roman police in demeanor and action... his singing was ringingly resonant and highly expressive throughout the performance."  
J. D. Bohm, N. Y. Herald Tribune, April 2, 1948

"As Scarpia, Walter Cassel was excellent... his big voice was under perfect control."  
I. Kolodin, N. Y. Sun, April 2, 1948

An appreciation from Mr. Cassel to his teacher

## FRANK LA FORGE

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Faithfully,  
Walter

Frank La Forge has just returned from the triumphal Lily Pons Concert tour of the South, and will devote the balance of this season to teaching in his New York Studio.

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